



Curriculum Unit featuring the Anchor Work

## ***Peter and the Wolf***

by

Sergei Prokofiev

### **Model Lessons – Grades 2 - 7**

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# Institute for Educators

## Teacher Outcomes in Music and Mime

Featuring the “anchor work classic”  
*Peter and the Wolf*  
by Sergei Prokofiev

Teachers will be able to:

- Develop a deeper understanding and appreciation of Classical Music and the ancient art of Mime in a joyful, creative environment.
- Explore the various themes and values that comprise Prokofiev’s anchor work, *Peter and the Wolf*
- Gain knowledge and basic skills in Music and Mime including pantomime (creation of invisible objects), character, creative movement, instruments of the orchestra, and musical elements (pitch, tempo, dynamics, and articulation).
- Demonstrate the key elements of Music and Mime as they relate to *story sequence* and, specifically, to the anchor work.
- Express understanding and interpret meaning of the anchor work, using Mime, Music, and Action, Sound and Staging.
- Create and perform an *ensemble musical mime-play*, modeled on selected scenes from the story of *Peter and the Wolf*.
- Increase understanding of the concept of empathy.
- Identify and apply curriculum integration strategies.

## Lesson One – Active Listening: Introduction to Peter and the Wolf

**Materials:** *Peter and the Wolf* orchestral CD, CD player; large chart paper, markers; *Peter and the Wolf* story - full text, pg. 38.; glossary and reference sheet, pg. 37; Teacher & Student Assessment Portfolios. Words on white board: classical music, composer, tempo, pitch, Prokofiev.

**Enduring Understanding for Unit** – Empathy: ability to share in another’s emotions or feelings; “putting yourself in someone else’s shoes”

**Essential Questions Related to Lesson and Unit**

- How does music tell a story, portray characters, and express emotions without words?
- What feelings can you describe about the story and characters after listening to the music?

**Big Ideas for Lesson**

- Being an **active listener** will give me the skills to understand and communicate more effectively in all aspects of life.
- Listening to music **shapes my response** to the characters and their situations
- My **emotional response** to the music and the story can help me understand the **empathy** I feel for one or more characters.

### SUMMARY

Lesson One Outcomes	Creative Task & Criteria	Assessment Strategies
<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"> <li>• Demonstrate ability to <b>actively listen</b> and <b>focus attention</b> (AP, CRA).</li> <li>• <b>Identify and describe</b> the characters, their traits, and their musical themes (AP, AV, CRA).</li> <li>• <b>Demonstrate</b> through writing, discussing, drawing, photographing, and/or performance that they have learned the content of the lesson.</li> </ul> <p><b>Teacher will:</b></p> <ul style="list-style-type: none"> <li>• <b>Teach the lesson</b> effectively</li> <li>• <b>Document and collect</b> the evidence of student learning from this lesson</li> </ul>	<p><b>Assessing Prior Knowledge</b></p> <ul style="list-style-type: none"> <li>• What do you think makes someone a good listener?</li> <li>• What are some skills you can practice to become a better listener?</li> <li>• How do we use our ability to listen in everyday life?</li> </ul> <p><b>CREATE – Becoming an Expert</b>  <b>Task:</b> Students <b>demonstrate use of appropriate adjectives</b> to describe each character’s traits and make connections to characters’ musical themes</p> <p><b>Criteria</b>            Students will:</p> <ul style="list-style-type: none"> <li>• <b>Demonstrate active listening</b> and <b>group focus of attention</b> by listening to the story.</li> <li>• <b>Predict</b> how characters will be represented using <b>musical vocabulary</b> (pitch, tempo, etc.)</li> <li>• <b>Listen for</b> different <b>musical themes</b>.</li> <li>• <b>Describe qualities</b> of different characters’ themes using musical vocabulary and descriptive words (adjectives).</li> </ul>	<p><b>Teacher:</b></p> <ul style="list-style-type: none"> <li>• <b>Makes a written journal observation</b> about student ability to listen and focus attention</li> <li>• <b>Uses chart from lesson</b> as documentation of student responses describing each character and musical theme.</li> <li>• <b>Saves chart</b> or photograph and scan into computer</li> </ul> <p><b>Student Prompts &amp; Questions:</b></p> <ul style="list-style-type: none"> <li>• <b>Describe</b> in oral or written form:               <ul style="list-style-type: none"> <li>○ What does the <b>music tell you</b> about either Peter or Grandfather?</li> <li>○ Which <b>character is most like you</b>, and why?</li> <li>○ <b>K-2 Draw a picture</b> or <b>describe</b> what Peter or Grandfather <b>looks like</b>.</li> <li>○ <b>K-2 Show a walk</b> for Peter and/or Grandfather.</li> </ul> </li> </ul>

**Step-by-Step Sequence of Learning** using these cognitive processes - experience, inquiry, creation, performance, reflection, assessment

**Lesson One - Active Listening: Introduction to Peter and the Wolf**

**Anticipatory Set** –Play Peter’s theme from Peter and the Wolf (The Rehearsal and Performance CD Track 20).

- “That was the opening of a story with music called “Peter and the Wolf. ” We will be learning and listening to this piece and in a few weeks we will be acting out the characters and will eventually perform the story to the music.
- Explain the term “composer” and that Prokofiev was a composer of classical music: “A composer creates music and writes it down. People have written and performed classical music for over 700 years, and there is new classical music being written today all over the world. We hear classical music in movies, television, and even cartoons.”

Teacher Tip: Play a few examples of famous classical music found on the “Musical Examples” CD. Tracks 1, 6, 9, 11, 12

- “To make sure that we learn to become active listeners, that is, to listen with our ears and our brains, I’m going to teach you the ‘listening position.’ Put your hands behind your ears and really think about what you’re listening to. This listening position really helps you focus!”

**INQUIRE**

- Does anyone know what the word “tempo” means? In classical music, we use many Italian words and you will be learning some of those words as we learn about *Peter and the Wolf*. Tempo means the speed of the music – fast, medium or slow.
- The word “pitch” is another musical term. It is not like a pitch in baseball; it means how high or low the sound is. A mouse has a high-pitched squeak and a lion has a low-pitched roar. A baby has a high-pitched voice and a grown man has a lower-pitched voice.

Teacher Tips:

- Use visual aids and post the words “tempo” and “pitch” on board.
- To differentiate between soft and loud or high and low, say “high in pitch” using a squeaky voice and “low in pitch” using a low, deep voice.

**Experience – Getting Smarter**

“Prokofiev, the composer of Peter and the Wolf created special musical themes for each character”

Have Students:

- Predict what each character’s music will sound like, and
- Describe what the music sounds like after hearing it.
- Follow the order below, which is the same order as on the **Orchestral (Sting narrating)** CD – track 2. Stop the CD between each musical theme to have the students describe the music/characters’ qualities and then predict what the next theme may sound like using music terms and other descriptive words like pitch, slow or fast tempo, cheerful, grumpy, scary, etc.)

*Bird:* Do you think the Bird’s musical theme will be high pitch or low pitch? (Play Bird’s theme – it is high pitched)

*Duck:* Imagine how a duck waddles. Do you think the Duck’s music will be a fast or slow tempo? Do you think the music will sound graceful or clumsy? (Play Duck’s theme – slow tempo, clumsy)

*Cat:* The Cat is sneaky. Do you think the Cat’s music will be loud or soft? (Play Cat’s Theme – soft and sneaky)

**Grandfather:** Do you predict that Grandfather's theme will be a fast or slow tempo? High or low pitch? (Play Grandfather's theme) What does Grandfather's Music tell us about his character? (He is grumpy, perhaps walks unsteadily or with a cane – if time allows, have a few students demonstrate how they think Grandfather would walk to his musical theme.)

**Wolf:** Do you think the Wolf's music will sound like he's prancing through the forest smelling the flowers or do you think it will sound scary? Do you think it will be high in pitch or low in pitch? (Play Wolf's theme - scary)

**Peter:** Listen to Peter's theme. (Play Peter's theme) What does the music tell us about Peter that the words in the story didn't tell us? (He is cheerful, youthful, and carefree – if time allows have a few students demonstrate how they think Peter would walk (or skip) to his music.

**Hunters:** If the Hunters are trying to sneak up on the Wolf, do you think their music would be loud or soft? (Soft.) Play first part of Hunters' theme – the woodwinds playing the march. What instrument do you think might represent the Hunters' rifles? (Specifically it is Timpani, but drums or percussion are very good answers) Play Hunters' rifles theme. Ask students to describe the musical elements and Hunters' traits.

- If time permits, play the entire introduction of the musical themes through a second time.

### Criteria

Students will:

- Predict and listen for different **musical qualities** in each character's theme.
- Demonstrate **active listening** and **group focus**.
- Use **musical vocabulary** and descriptive words to **identify and explain** musical and character **traits**.

## CREATE & PERFORM- Becoming an Expert

### Final Task

- Students will use active listening to listen to the Peter and the Wolf (the orchestral/Sting CD) and afterwards, will use adjectives to describe each character.

Teacher Tip: Feel free to divide this lesson into 2 sessions – first introducing the characters and musical themes, and then on another day, playing the piece on the CD. You may also want to listen to half of the piece before lunch (for example) and the rest after to break it up a bit.

Teacher Tip: Teacher writes names of each character on the board, leaving room next to each name for adjectives describing each character.

Sample adjectives: (please see p. 38 for adjectives that can be enlarged and used for ESL students to choose from)

Peter: adventurous, smart, optimistic, clever, brave

Bird: brave, confident, helpful

Duck: innocent, unaware, slow-moving, awkward

Cat: Sneaky, scheming, sly, graceful

Grandfather: pessimistic, slow, grumpy, worried, protective, cautious

Wolf: predatory, scary, ominous, hungry

Hunters: predatory, violent, sneaky

## Criteria

- Use appropriate words to describe the characters' personality traits.
- Practice active listening.
- K-2 Students either draw pictures or describe what Peter and the Grandfather look like.
- K-2 Students create a walk for Peter and/or Grandfather

## **REFLECT & ASSESS – Making Connections**

### Reflect

- What does Peter's music tell us about his character? (He's young and carefree.)
- How does Grandfather's musical theme give us insight into his character? (The tempo is slow, the pitch is low, the rhythm is repetitive, which may bring stubbornness to mind.)

**Discuss** and/or have the **students write** about one or more of the following prompts:

- What does the music tell you about either Peter or Grandfather?
- Which character is most like you and why?
- Write an alternate ending to the story.
- Have the students retell the story using the technique of visualization of text.

### Curriculum Connections

- **Language Arts:** vocabulary (i.e., meadow, pond, waddle, velvet, lasso, pitch, tempo, composer and adjectives used to describe characters) predicting, beginning/middle/end, conflict, resolution, retelling, setting, metaphor (velvet paws), summarizing, author's point of view, visualizing, sequencing.
- **Science:** predator and prey, food chain, habitats
- **Social-Personal Development:** bullying, teamwork, family, community, friendship, intergenerational relationships, empathy.

## Lesson Two – Instruments of the Orchestra

**Materials:** *Peter and the Wolf* orchestral CD, CD player; large chart paper, markers; large pictures of instruments being played; Orchestra Seating Arrangement, pg.42; Conducting Instructions for Teacher, pg. 44, Pantomime Instruments of the Orchestra, pg. 43; Name-Instrument-Character Matching Sheet, pg.45 (Answer Key on pg.46 and **K-2** Sheet on pg. 47) ; Teacher & Student Assessment Portfolios

**Enduring Understanding for Unit – Empathy:** ability to share in another’s emotions or feelings; “putting yourself in someone else’s shoes”

**Essential Questions Related to Lesson and Unit**

- How do the sounds of different instruments make the music more dramatic?
- How are different instruments played?
- Can you hear the differences in the sounds of different instruments?

**Big Ideas for Lesson**

- *Timbre* (pronounced tam’br – French!) is the sound quality peculiar to each instrument; *timbre* can reflect a mood or personality.
- Each instrument has a particular way of being played that affects its *timbre* or sound quality.

### SUMMARY

Lesson Two Outcomes	Creative Task & Criteria	Assessment Strategies
<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"> <li>• <b>Identify instruments</b> used in <i>Peter and the Wolf</i></li> <li>• <b>Accurately pantomime</b> playing assigned instruments (AP, CE).</li> <li>• <b>Follow the signals</b> of a <b>conductor</b> (AP, CRA).</li> <li>• <b>Demonstrate</b> through writing, discussing, drawing, photographing, matching (K-2 only), and/or performance that they have learned the content of the lesson.</li> </ul> <p><b>Teacher will:</b></p> <ul style="list-style-type: none"> <li>• <b>Teach the lesson</b> effectively</li> <li>• <b>Document and collect</b> the evidence of student learning from this lesson</li> </ul>	<p><b>Assessing Prior Knowledge</b></p> <ul style="list-style-type: none"> <li>• Have you ever heard or been to a live performance by an orchestra?</li> <li>• What are some of the instruments you might find in an orchestra?</li> <li>• Why is there a conductor in an orchestra?</li> </ul> <p><b>CREATE – Becoming an Expert</b>  <b>Task:</b> Students accurately <b>pantomime playing an instrument</b> featured in <i>Peter and the Wolf</i>.</p> <p><b>Final Task Criteria</b>            Students will:</p> <ul style="list-style-type: none"> <li>• <b>Pantomime</b> assigned <b>instrument</b> with strong, clear movement.</li> <li>• <b>Play</b> only when they hear their <b>specific instrument</b>.</li> <li>• <b>Watch and follow</b> the <b>conductor</b> (teacher).</li> <li>• <b>Perform silently</b>.</li> </ul>	<p><b>Teacher:</b></p> <ul style="list-style-type: none"> <li>• <b>Makes a written journal observation</b> <ul style="list-style-type: none"> <li>• About students’ ability to follow the conductor while pantomiming accurately.</li> <li>• About his or her own conducting ability.</li> </ul> </li> </ul> <p><b>Student Prompts &amp; Questions</b></p> <ul style="list-style-type: none"> <li>• <b>K-2: Match</b> names of instruments to pictures of instrument and to the character portrayed.</li> <li>• <b>Use adjectives</b> to <b>describe the sound</b> of each instrument.</li> <li>• <b>Describe</b> the role of the conductor in the orchestra. What does he or she do? How is teamwork important to an orchestra?</li> </ul> <p><b>Enduring Understanding: Empathy</b></p> <ul style="list-style-type: none"> <li>• <b>Describe</b> the ways in which the music became more dramatic for you while performing your instrument in the “orchestra”.</li> </ul>



**Step-by-Step Sequence of Learning** using these cognitive processes - experience, inquiry, creation, performance, reflection, assessment

**Lesson Two** – *Instruments of the Orchestra*

**Assessing Prior Knowledge**

- What is an orchestra?
- What are some of the instruments you might find in an orchestra? (For list, see picture of orchestral seating arrangement, pg. 42.)
- What does a conductor do?

**EXPERIENCE** – **Getting Smarter**

Teacher Tip: Use pictures of the full orchestra and the individual instruments. (Xerox the pictures provided in your booklet.) After listening to each instrument, the teacher models in pantomime how each instrument is played with students following.

- Present and discuss with students the different sections of an orchestra.
- There are four sections of instruments of the orchestra: strings, woodwinds, brass and percussion.

**Bird**

- Teacher plays *Bird's theme* on CD Track 2 of **Orchestral** CD 00:18 – 00:25.
- Does anyone know what instrument represents the Bird? It's the **flute**. Is the flute high in **pitch** or low in pitch? What did its sound remind you of?
- Does anyone know which section of the orchestra the flute belongs to? (The flute is part of the **woodwind** section.)
- With woodwind instruments, how do you produce sounds? (By blowing into the instrument.) What are the holes in the instrument for? (When one or more of those holes are closed, the pitch changes.)
- The flute is **silver alloy** (metal); most of the other woodwind instruments are made of wood and are black. Hundreds of years ago, the flute was also made of wood, which is why it is in the woodwind section.

**Duck**

- *Duck's theme* is played by the **oboe**, which is also a woodwind instrument. (A good way to remember duck/oboe is that they each have four letters.)
- Teacher plays Duck's theme on CD Track 2, 00:28 – 00:44.
- Is the **timbre** (sound quality) of the oboe shrill and clear like the flute? (No.) How would you describe it? (Nasal, reedy)

**Cat**

- Teacher plays *Cat's theme* on CD Track 2, 00:48 – 1:09.
- Does anyone know what instrument represents the Cat?
- The Cat's theme is played by the **clarinet**. (A good way to remember cat/clarinet is that they both start with "c".)
- Can you figure out what section of the orchestra the clarinet is? (woodwind)

Teacher Tip: Show the pictures of oboe and clarinet side by side to compare/contrast and have students listen to oboe and clarinet back to back since these are the two most difficult instruments to tell apart.

## Grandfather

- Teacher plays *Grandfather's theme* on CD Track 2, 1:12 – 1:24.
- Can you guess which instrument plays the Grandfather's theme?
- Grandfather's theme is played by the **bassoon**.
- Which section of the orchestra do you think the bassoon belongs in? (woodwind) So far, all of the instruments have been woodwinds.
- Would you guess that the **pitch** of a bassoon high or low? (Low.) Why? (The bigger the instrument, the lower the pitch.)

## Wolf

- Teacher plays the *Wolf theme* on CD Track 2, 1:29 – 1:37
- The Wolf's theme is played by the **French horn** – which is a **brass instrument**. Perhaps because the Wolf is a main character, Prokofiev decided to use a very different instrument than he did for all the other characters.
- Why do you think there are instruments that are called brass?
- All the brass instruments are shiny and gold in color. Can anyone predict how the sound is made? (Sound is made by blowing a mouthpiece.)
- You could also mention that to change pitch on a brass instrument you not only use mechanical means, like valves (pressing the buttons) or a slide, but also by changing the pressure of the lips and use of the breath.

## Peter

- Teacher plays *Peter's theme* on CD Track 2, 1:45 – 1:55.
- Can anyone name the **instruments** that play Peter's theme?
- Peter's theme or **melody** is played by the **string section**. The sound of Peter's theme is distinctive because it is the only theme played by stringed instruments.
- What stringed instruments do you know? Stringed instruments include the violin, viola, cello and double bass. (Show pictures)
- Stringed instruments have 4 strings that vibrate either by moving a bow across them or plucking. The pitches change by placing fingers down on the string which shortens the string and makes the pitch higher.

Teacher Tip: You can demonstrate this by plucking a rubber band and changing the length as you pluck it to change the pitch.

## Hunters

- Teacher plays the *Hunter's marching theme* on CD Track 2, 2:00 – 2:25.
- The Hunters' marching theme is played by the woodwinds, including clarinet, oboe and bassoon
- The Hunters' other music represents their guns and is played by the **kettle drums** (also known as the **timpani**).
- In what section of the orchestra would you find drums?
- Drums are in the **percussion section** of the orchestra. Anything that is hit or shaken is percussion. Some percussion instruments have pitch and can play melodies – like the **piano** or **xylophone**. Timpani/kettle drums are **tuned to definite pitches**. Other percussion instruments do not have pitch (unpitched), like the **snare drum** or **woodblocks** or **tambourine**. Pantomime timpani with your students.

Lesson Extension *The Young Person's Guide to the Orchestra* by Benjamin Britten is a piece of music that showcases the instrument families. It is easily available on CD at libraries or on iTunes.

## Task

- Students and teacher pantomime the instruments of the orchestra to the music of Prokofiev. (**Pantomime** is the creation of invisible objects through gesture, movement and stillness. See Model Lesson 3:, pg. 11.)
- Play the segments again, pantomiming each instrument as it is played on the recording; students follow teacher’s modeling.

**Optional:** Ask students if anyone plays one of the instruments. You might place them in front of the class to “lead” that section

## Criteria

Students will:

- Show in clear pantomime gesture whether the instrument is blown, bowed or struck.
- Identify various sections of the orchestra and use the appropriate movement to accompany the instrument in each section.

## **CREATE & PERFORM – Becoming an Expert**

- Listen to the *Triumphant March* from *Peter and the Wolf* on track 11, starting at 2:06, without pantomiming. (It’s about 4 1/2 minutes.)
- *K-2* may use the opening themes, when each instrument is introduced (Track 2) if teacher prefers.
- Ask students to actively listen for the different instruments. Listen for solos versus the full orchestra playing together (*tutti*). Hold up the pictures of each instrument and name the instrument as they are heard on the CD. The order is:
  - Violins
  - Tutti
  - Winds and Timpani
  - Tutti
  - Bassoons/Clarinets
  - Tutti
  - Flutes
  - Oboes
  - Tutti

**Final Task:** Play the CD of the Triumphant March again. Teacher acts as the conductor. (See “Conducting Instructions for Teacher” for explicit conducting instructions on page 44). When solo instrument is featured, teacher leads everyone in pantomiming that instrument. During the *tutti* sections, students join the teacher in conducting (down on beat 1, up on beat 2).

## Criteria

Students will:

- **Pantomime** each instrument at the correct time and with strong clear movements.
- **Choose** an instrument to pantomime during the *tutti* sections.
- **Watch and follow** the conductor (teacher).
- **Perform silently.**

## **REFLECT & ASSESS – Making Connections**

### **Reflect**

- What was the role of the conductor when you were pantomiming the playing of your instrument with your section? (lead, start and stop together, give signals/cues, determine tempo)
- Did you watch the conductor?
- Why do you think there are more string players in an orchestra than any other family of instruments? (Because we need more string players which play fairly softly to equal the sound, for example, of one trumpet, which can be very loud!)
- Why do you think like instruments (for example violins and violas) sit together in the orchestra?
- The orchestra functions as a team. What are some other jobs that require teamwork?

Teacher Tip: You may want to extend this by discussing how a conductor communicates non-verbally and get examples from students of how they use non-verbal communication (i.e., gestures, facial expressions) every day.

### **Assess**

- Students complete the provided worksheet by matching the character to the name of the instrument used to portray it. Did you watch the conductor?
- Students also use adjectives from a word list to describe the sound quality of each instrument
- For Discussion (or writing prompt): How did the music become more dramatic for you while performing in the orchestra?

Lesson Extension Have students conduct part or all of the “Triumphant March” section of *Peter and the Wolf*.

### Curriculum Connections:

**Language Arts:** making connections, predicting, visualizing, listening and speaking skills, vocabulary

**Science:** classifying

## Lesson Three – *The Art of Mime and Pantomime*

**Materials:** *Peter and the Wolf* Piano CD, CD player; Piano CD Tracks, pg. 60; digital camera (optional for assessment); Teacher & Student Assessment Portfolios

**Enduring Understanding for Unit** – Empathy: ability to share in another’s emotions or feelings; “putting yourself in someone else’s shoes”

### Essential Questions Related to Lesson and Unit

In what ways does the art of Mime allow you to express and show the characters’ motivations and intentions in the story?

### Big Ideas for Lesson

- A clear understanding of the elements of Mime such as **silence**, **concentration**, and **pantomime** will build a wider vocabulary with which to explore, create and understand *Peter and the Wolf*.
- Mime is a language that can help tell a story and can express emotions without words.
- The pantomime rope is a metaphor for tension and conflict as it relates to *Peter and the Wolf*.
- The elements and artistic language of Mime can be used to bring to life the story of *Peter and the Wolf*.

### SUMMARY

Lesson Three Outcomes	Creative Task & Criteria	Assessment Strategies
<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"> <li>• <b>Develop knowledge</b> and <b>skills</b> in Mime and Pantomime (AP, CE, HCC).</li> <li>• <b>Interpret and perform</b> the <b>key conflict</b> in <i>Peter and the Wolf</i>. (CE).</li> <li>• <b>Demonstrate</b> through writing, discussing, drawing, photographing, matching (K-2 only), and/or performance that they have learned the content of the lesson.</li> </ul> <p><b>Teacher will:</b></p> <ul style="list-style-type: none"> <li>• <b>Teach the lesson</b> effectively.</li> <li>• <b>Document and collect</b> the evidence of student learning from this lesson.</li> </ul>	<p><b>Assessing Prior Knowledge</b></p> <ul style="list-style-type: none"> <li>• What is Mime?</li> <li>• What specific skills would a Mime artist need?</li> <li>• Where have you experienced Mime?</li> </ul> <p><b>CREATE – Becoming an Expert</b></p> <p><b>Task:</b> Students perform the lasso scene, in which Peter captures the Wolf.</p> <p><b>Criteria</b> Students will:</p> <ul style="list-style-type: none"> <li>• <b>Demonstrate</b> a slow, silent, sneaky <b>way of walking</b> (both characters).</li> <li>• <b>Show Cause and Effect</b> and <i>Action and Reaction</i></li> <li>• <b>Use tension</b> to show strength and resistance.</li> <li>• <b>Use facial expressions</b> to show struggle and <b>conflict</b> between the two characters.</li> <li>• <b>Maintain visual connection</b> with partner.</li> <li>• <b>Synchronize movements</b> with musical cues.</li> <li>• <b>Perform</b> silently.</li> </ul>	<p><b>Teacher:</b></p> <ul style="list-style-type: none"> <li>• <b>Makes a written journal observation</b> <ul style="list-style-type: none"> <li>• About students’ ability to portray the dramatic struggle of the lasso scene.</li> <li>• About students working cooperatively with their partner.</li> </ul> </li> <li>• <b>Photographs</b> students performing.</li> <li>• <b>Displays pictures</b> (Step 1 in creating Photo Display).</li> </ul> <p><b>Student Prompts &amp; Questions:</b></p> <ul style="list-style-type: none"> <li>• <b>Describe</b> in oral or written form the specific motivations or intentions that they portrayed in their characters’ actions in the scene (e.g., What do they want? Why are they sneaking? Are they trying to survive or help others?).</li> </ul> <p><b>Enduring Understanding: Empathy</b></p> <ul style="list-style-type: none"> <li>• <b>Write</b> about how you were able to put yourself in Peter or the Wolf’s “shoes” and feel <b>empathy</b> for them.</li> </ul>

## Step-by-Step Sequence of Learning using these cognitive processes - experience, inquiry, creation, performance, reflection, assessment

### Lesson Three – *The Art of Mime and Pantomime*

#### Assessing Prior Knowledge

- What is Mime?
- What specific skills would a Mime artist need?

#### EXPERIENCE – Getting Smarter

- Teacher demonstrates the “Stealth Walk” using **slow motion** and **silence**, like an animal sneaking through the jungle, or the Cat sneaking up on the Bird in *Peter and the Wolf*.
- One student performs “stealth walk” alone. Next, a group of three performs.
- Whole class uses “stealth walk” to create the **silent circle**.
- Whole class engages in simple **warm-up** activities.
  - Stretch up toward sky on tiptoes.
  - Bend forward dangling arms like a piece of spaghetti.
  - Curl up slowly.
  - Fill up with air like a balloon. Let the air out.
  - Arch back with arms opened like you’re about to give someone a hug.
  - Curl forward scrunching your arms in like you’re hiding.
  - Clay Motion: Create clay statues by moving our bodies as if they are made of clay – Use slow, thick clay-like movement.
  - Commands: “Hold still when I say ‘Freeze!’ Start moving again when I say, ‘Go’”. Slowly go back to your neutral position when I say, ‘Back to neutral’”.
  - Teacher & students move together: “Hands are made of clay, arms are made of clay, torso is made of clay, legs are made of clay, whole body is made of clay, Freeze!”
- Demonstrate **5-finger exercise** in preparation for pantomime.
- Create a **fixed point** in space.
  - Identify placement of objects by practicing the technique of **grab/release**.
  - Establish where the object is by moving and “fixing” the point.
- Demonstrate the **creation of solid objects**.
  - Use **tension** to show strength and resistance.
  - Form **shapes** with hands to show solid objects in *Peter and the Wolf*: **Ball (sphere)**, **Gate/Wall (flat surface/plane)**, **Swing (rectangle)**, **Tree Trunk (cylinder)**, **Rope (straight line)**.
  - Practice pulling rope and getting pulled first using hands, then get pulled by other body parts (i.e., hip, head, elbow, and finally, bottom).
  - Use **tension** to show strength and resistance.
  - Create straight **lines** keeping the hands equidistant.

## Task

- Perform *tug o' war* in two lines facing a partner. (Optional: Two students perform “tug o' war” with another student cutting the rope.)

## Criteria

- Maintain straight horizontal lines keeping same distance between hands.
- Show *Cause and Effect* and *Action and Reaction*.
- Use tension to show strength and resistance.
- Use facial expression to show emotion.
- Maintain eye contact with partner.
- Perform silently.

## INQUIRE

- In the scene where Peter sneaks out and climbs the tree, what does he want to do?
- What does the Wolf want – what motivates him?
- Do Peter and the Wolf want the same or very different things?
- What is **conflict**?
- What are some of the conflicts in *Peter and the Wolf*?
- What does it mean to “use the pantomime rope as a **metaphor** for **conflict resolution** for the story of *Peter and the Wolf*?
- How can you use the technical elements and artistic language of Mime to bring the story of *Peter and the Wolf* to life?

## CREATE & PERFORM – Becoming an Expert

**Final Task: Students perform** the lasso scene in which Peter captures the Wolf.

Sequence leading up to Task:

- Teacher models *lasso scene* with track #10. (Optional: Teacher models Peter climbing over the wall and onto the tree with track #8)
- Students all play each character: first without music, then with music (track #10).
- Divide students into pairs (Peter and Wolf).
- Practice with partner to musical cues (track #10).
- Experiment with each character expressing different **emotions** to show struggle.
- Perform in small groups for the rest of class.

## Final Task Criteria

Students will:

- **Demonstrate** a slow, silent, sneaky **way of walking** (both characters).
- **Show Cause and Effect** and *Action and Reaction*
- **Use tension** to show strength and resistance.
- **Use facial expressions** to show struggle and **conflict** between the two characters.
- **Maintain visual connection** with partner.
- **Synchronize movements** with musical cues.
- **Perform** silently.

## **REFLECT & ASSESS – Making Connections**

### **Reflect**

What sorts of conflicts do people have?

- Have you ever tried to save an animal or a person from danger?
- Do you have conflicts? How do you resolve your conflicts with other people?
- What was the conflict between Peter and the Wolf?
- Why did the Wolf sneak? Why did Peter sneak? (What motivated each of them?)
- How did the performers show us conflict in their performance of this scene from the story?
- What conflict did you see?
- How did the elements of Mime such as **silence, concentration, and pantomime** help you to show your character’s motivations and intentions in the scene from *Peter and the Wolf*?
- How did the performers use Mime technique to show struggle?
- Did your group maintain eye contact throughout the performance?
- Were the elements of Mime (*silence, concentration, pantomime*) clear in their performance?
- Were the performers able to express emotions without words?
- What emotions did you see?

### **Enduring Understanding**

- How were you able to put yourself in Peter or the Wolf’s “shoes” and feel empathy for them? What did you feel about their situations?

### **Lesson Extensions**

- After brainstorming, **write a story** about helping or saving a loved one.

*Or*

- **Discuss** the theme of “survival” and “interdependence”
- **Explain** why animals sneak? Why do you sneak? (Tell what they/you need or want?)
- Which characters in *Peter and the Wolf* sneak? Which are in danger?
- What type of life lessons can we learn from animals?
- Can you make up a story that would involve someone sneaking something?
- What would the conflict be in the story?



## Model Lesson Four – *Mimetic Portraits: Using Facial Expression, Position, Gesture, and Walk to Create Characters*

**Materials-** *Peter and the Wolf* Rehearsal and Performance Piano CD, CD player; Piano CD Tracks pg. 60; Character Word Chart; digital camera (optional- for assessment), Character/Instrument Matching Sheet, pg. 45; Short Physical Character Descriptions, pg. 62; Teacher & Student Assessment Portfolios

**Enduring Understanding for Unit:** Empathy – ability to share in another’s emotions or feelings; “putting yourself in someone else’s shoes”

### Essential Questions Related to Lesson and Unit

How can you use Mime to express a character’s personality, mood or show changes in a character to help the audience get to know them?

### Big Ideas for Lesson

- Performers can use mimetic character skills to create empathy.
- We can use the elements and artistic language of Mime, such as **body position, facial expression, gesture** and **rhythm of walk**, to bring to life the story of *Peter and the Wolf*.
- Mime is a language that you can use to tell a story and express emotions without words.

### SUMMARY

Lesson Four Outcomes	Creative Task & Criteria	Assessment Strategies
<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"> <li>• <b>Create</b> mimetic portraits of characters from <i>Peter and the Wolf</i> using <b>body position, facial expression, gesture</b> and <b>movement</b>. (CE)</li> <li>• <b>Portray</b> a character’s <b>emotions, motivations</b> and <b>physicality</b>. (AP, CE)</li> <li>• <b>Demonstrate</b> through writing, discussing, drawing, photographing, matching (K-2 only), and/or performance that they have learned the content of the lesson.</li> </ul> <p><b>Teacher will:</b></p> <ul style="list-style-type: none"> <li>• <b>Teach the lesson</b> effectively.</li> <li>• <b>Document and collect the evidence</b> of student learning from this lesson</li> </ul>	<p><b>Assessing Prior Knowledge</b></p> <ul style="list-style-type: none"> <li>• Review the character word list from Lesson One and add some action words (verbs) to the list.</li> </ul> <p><b>CREATE – Becoming an Expert</b></p> <p><b>Task:</b> In small groups, students perform characters from <i>Peter and the Wolf</i> with music.</p> <p><b>Final Task Criteria</b></p> <p>Students will:</p> <ul style="list-style-type: none"> <li>• <b>Create a body position</b> using face, head, torso, arms, hands, and legs that clearly identifies the character.</li> <li>• <b>Use clear, identifiable, and believable facial expression.</b></li> <li>• <b>Incorporate a gesture</b> that is “believable” and <b>tells us about who your character is.</b></li> <li>• <b>Walk as the character</b> would walk while maintaining the position.</li> <li>• <b>Freeze</b> in statue positions.</li> <li>• <b>Perform</b> silently.</li> </ul>	<p><b>Teacher:</b></p> <ul style="list-style-type: none"> <li>• <b>Uses the rubric</b> to prompt student reflection and discussion about aspects of their mimetic performances.</li> <li>• <b>Notes</b> in assessment portfolio the range of student accomplishment of 1, 2, 3, or all 4 aspects of character elements for the class as a whole</li> <li>• <b>Identifies</b> elements that should be <b>re-taught</b> and/or included.</li> <li>• <b>Photographs</b> students portraying each character</li> <li>• <b>Displays photos</b> (Step 2 in creating the Photo Display).</li> </ul> <p><b>Student Prompts &amp; Questions:</b></p> <ul style="list-style-type: none"> <li>• <b>Add descriptive words</b> underneath each photograph on the Photo Display.</li> <li>• <b>Draw a picture</b> of the characters highlighting facial expression, position, and gesture.</li> <li>• <b>Describe</b> in writing how the musical theme affected their movements, facial expressions, and walks.</li> <li>• <b>Match the character</b> with the appropriate descriptive words and instrument (for K-2 only).</li> </ul> <p><b>Enduring Understanding: Empathy</b></p> <ul style="list-style-type: none"> <li>• <b>Identify</b> in writing which character(s) they have the most empathy for and why. What are their traits?</li> </ul>

## Step-by-Step Sequence of Learning using these cognitive processes - experience, inquiry, creation, performance, reflection, assessment

### Lesson Four – *Mimetic Portraits*

#### Assessing Prior Knowledge

- Let's review the character word list from Lesson One. (Teacher posts/uses character word list.)
- Using the descriptive words from the list, teacher asks if anyone can describe how an “enthusiastic” person would walk, i.e. fast, skipping, arms waving. A grumpy person? A sneaky person?
- Add some of these new action words (verbs) to the character list.
- Could someone demonstrate one of those? (Walking across the floor from Point A to Point B)
- In what ways do we express our personalities and our moods only using our body movement and facial expressions without words?
- Teacher models communication styles:
  - Verbally: Look at a student and say, “I didn’t like that. Come here.”
  - Non Verbally: Slowly walk toward that same student, stop and stare at him/her using an erect body position, maybe folded arms, stern facial expression. Then, beckon them to you with a single pointed finger.
- Ask students which they thought was stronger – verbal or non-verbal.
- Point out that sometimes saying something with your body and face is more powerful than words.
- Can you describe what position I created with my body, my facial expression, a gesture I used, or my walk?
- Can someone demonstrate a still position that tells us what sort of person you are? Can someone demonstrate a facial expression?
- Can someone show us a gesture that demonstrates what you want or how you feel? (Rubbing tummy to show hunger, licking lips, waving, shaking a fist in anger, pointing to “come here”, etc.)
- What character in *Peter and the Wolf* might use a gesture like the one I used? (Grandfather)
- Teacher explains that the body and face are the Mime artist’s tools for expressing character.

#### EXPERIENCE – Getting Smarter

- Stealth Walk into Silent Circle.
- Teacher reviews the “Stealth Walk”. (**Slow, silent, sneaking way of walking into the silent circle.**)
- Teacher signals by saying “Go”. Students use **stealth walk** to make the **silent circle**.

#### Warm-Up

- Stretch up toward sky on tiptoes.
- Bend forward dangling arms like a piece of spaghetti.
- Curl up slowly.
- Fill up with air like a balloon. Let the air out.
- Arch back with arms opened like you’re about to give someone a hug.
- Curl forward scrunching your arms in like you’re hiding.
- Clay Motion (refer to Lesson 3: warm up)
- Five finger exercise.

**Facial Expression (Invisible Masks)** (Refer to Glossary & Reference Sheet: “Character Gestures”, p. 51 and “Short Physical Characters Descriptions, pg. 62)

- Teacher models putting on an invisible happy mask and taking it off.
- Teacher instructs the invisible mask exercise.
  - Put flat hands on an invisible table and off. Repeat, to clearly establish the table.
  - Start with a neutral face (no facial expression).
  - Pick up a mask from the table and put it on their face. As the hand covers the face, the facial expression changes instantaneously from the neutral to “happy.” Take off the mask and set it on the table. Face changes back to neutral.
- Repeat with masks of characters from *Peter and the Wolf*. (Refer to Lesson One: “Character Word List”, pg. 4.)

**Character Position** – (Refer to Glossary & Reference Sheet: “Character Gestures”, pg. 51 and “Short Physical Characters Descriptions, pg. 62)

- Putting all our words together to describe Peter, our title character, I’m going to **become a statue** of Peter by first turning myself into clay and slowly forming into a statue.
- Teacher models turning into a statue of Peter. Move body starting with hands, arms, torso, legs, face, and slowly form a statue of Peter (example: hands on hips, torso arched back, head tilted up, smile on face). Hold still for five counts, and then loosen up. “Can anyone describe what I was doing with my whole body?” (hands on hips, etc.)
- “Now it’s your turn. Create the same statue position that I did (hands on hips, chest out, face tilting up, smile on face). I’ll call out each part of your body that will turn into clay. Then slowly form the statue of Peter. When I say “freeze,” stop suddenly, holding still as you can like a statue.”
- “Hands are made of clay, arms are made of clay, torso is made of clay, legs are made of clay, whole body is made of clay, slowly move into a statue of Peter, and... Freeze!”
- Optional: Teacher instructs students to invent their own positions for Peter, etc. Remind them to use their whole bodies (arms, hands, head, torso, legs, face).

**Character Gesture** (Refer to Glossary & Reference Sheet: “Character Gestures”, pg. 51 and “Short Physical Characters Descriptions, pg. 62)

- “Now we’re going to add a **gesture**. Remember what gesture I used at the beginning of class? Do you think maybe the grandfather might use that gesture when he reprimands Peter for going out?” What other gestures might he use?
- Create the statue of the Grandfather.
- Teacher calls out clay commands.
  - “Next, we will come to life. Standing where you are, pretend to look at Peter with a stern facial expression, and gesture for him to come home.”
  - Teacher says, “Freeze!” “Back to place.”
- Repeat with a few other characters (Refer to Glossary & Reference Sheet: “Character Gestures”, pg. 51 and “Short Physical Characters Descriptions, pg. 62).

**Character Walks** (Refer to Glossary & Reference Sheet: “Character Gestures”, pg. 51 and “Short Physical Characters Descriptions, pg. 62)

- “Now we will add the last element in creating mimetic characters”
- “How does a character walk? I’m going to say a word from our word list that describes a character. You show me a walk that would go with the word, for example, ‘Fluttery.’” Teacher walks in a fluttery way. “You can go anywhere in the room, but you can’t bump into each other or furniture. Now you try it.” Repeat with more descriptive words from the word list.
- Now let’s put all the elements together with the Bird. Starting with our bird statues and facial expressions, adding a gesture, and finally walking. First look at our words for the Bird. Now, think of how you would stand if you were a bird with those characteristics. Keep in mind that you don’t have to literally become a bird, just as long as you incorporate some of those characteristics in your position and movement (fluttery, nervous, brave, etc.) Could you use some of our musical terms to inform your movement? Of course you could, i.e., fast, high, twittery, etc.
- Teacher calls out clay commands for the students to move like clay into bird statues.
- Then, call out “gesture,” then “walk”, and finally “Back to places.”
- Repeat with other characters.

### Putting It All Together Task

- Whole class creates mimetic characters for *Peter and the Wolf*.
- Teacher names a character from *Peter and the Wolf*.
- Teacher gives commands for students to create mimetic characters:
  - “Clay” commands (hands are made of clay, arms are made of clay, torso, legs, head, face, whole body is made of clay)
  - “Freeze!” (form clay statue of character)
  - “Gesture” (characters come to life with facial expression and gesture)
  - “Walk” (maintain character’s position while walking)
  - “Freeze!”
  - “Back to places”

### Character Drill Game

Teacher rapidly calls out the following commands with students following (Note: Teacher can mix the commands up.)

- “Character name” (snap into **character position** using whole body and facial expression)
- “Freeze!” (freeze in **statue position**)
- “Gesture”: (characters come to life and **perform gesture**)
- “Freeze!” (freeze in position)
- “Walk” (maintain **rhythm and speed** of the character, silently and without touching each other)
- “Freeze!” (freeze in position)
- “Back to Places” (**return to place** in the circle as the character)
- “Freeze!” (freeze in position)
- “Back to Neutral” (snap back to **neutral position**)

Repeat with different characters. Keep it quick and fun, but hold the students to the criteria

Repeat, playing corresponding musical themes on CD (tracks #15-21).

### INQUIRE

- Have you ever seen people that have some of the same characteristics as the animals that we’ve portrayed?
- Are there people who sneak like the Cat? Are there hungry, greedy, people like the Wolf who will do whatever they can to get something?
- Do you know anyone who is a “show-off” like the Bird?
- Have you ever had a conflict with an adult like Peter had with his Grandfather?

## **CREATE & PERFORM– Becoming an Expert**

### **Task**

In small groups, students perform characters from *Peter and the Wolf* with music.

- There will be multiple characters: 3 Peters, 3 Birds, 3 Ducks, etc. All of the students portraying the same character walk from one side of the performing area to the other as their assigned character. Half way across, **freeze** in a still position facing the audience, **perform a gesture**, an **activity**, and then **finish the walk** across. Begin and end in frozen still positions. (Play CD portion that corresponds to each character’s introduction- tracks #1-6).

### **Criteria**

- **Create a body position** using face, head, torso, arms, hands, and legs that clearly identifies the character.
- **Use** clear, identifiable, and believable **facial expression**.
- **Incorporate a gesture** that (is believable) tells us about who your character is.
- **Walk** as the character would walk while maintaining the position.
- **Hold still** in statue positions.
- **Perform silently**.

## **REFLECT & ASSESS – Making Connections** (see rubric below)

### **Reflect**

- How did this activity help you to understand the qualities of each character in *Peter and the Wolf*?
- Which character did you have the most feeling or “empathy” for?
- How did making changes in body position and facial expression clearly communicate a character’s personality, mood and how mood changes?
- How did the music affect your movement and performance? How did sound affect your performance?
- What was difficult about this activity? What would you do differently or practice again if you had the chance?

### **Enduring Understanding**

- As a performer, were you able to “put yourself in your character’s shoes”? What did you do to show what your character was like?
- As an audience member, were you able to tell who the characters were and what their moods and motivations were?

**Teacher** uses rubric below to prompt student reflection and discussion about aspects of their mimetic performance.

**RUBRIC FOR ASSESSMENT – Model Lesson Four**

<b>Advanced</b>	<b>Proficient</b>	<b>Approaching Proficient</b>	<b>Not Proficient</b>
<p><i>Student was able to demonstrate all of the criteria, and was also successful in including all of the required elements.</i></p> <ul style="list-style-type: none"> <li>• Very expressive and convincing use of facial expression.</li> <li>• Very strong and clearly defined body position demonstrating character by utilizing all of the following in equal measure: <i>face, head, torso, arms, hands, and legs.</i></li> <li>• Very strong and appropriate gesture for the character.</li> <li>• Clearly able to walk as character and maintain strong body position.</li> <li>• Clearly understood and maintained stillness in “statues”</li> </ul>	<p><i>Student was able to demonstrate all of the criteria, and most of the required elements.</i></p> <ul style="list-style-type: none"> <li>• Clear and convincing use of facial expression.</li> <li>• Strong and defined body position demonstrating character by also utilizing all of the following, but not in equal measure: <i>face, head, torso, arms, hands, and legs.</i></li> <li>• Appropriate gesture for the character.</li> <li>• Able to walk as character and also maintain appropriate body position.</li> <li>• Able to maintain stillness on most of the “statues.”</li> </ul>	<p><i>Student was able to demonstrate some of the criteria, and several required elements.</i></p> <ul style="list-style-type: none"> <li>• Tentative use of facial expression or no facial expression used.</li> <li>• Demonstrated body position but only able to utilize a few of the following: <i>face, head, torso, arms, hands, and legs.</i></li> <li>• Tentative use of gesture, or no gesture used.</li> <li>• Tentative use of walk as character but struggled to maintain appropriate body position.</li> <li>• Struggled to maintain stillness in the “statues.”</li> </ul>	<p><i>Student was only able to demonstrate one or two of the criteria, and lacked the required elements.</i></p> <ul style="list-style-type: none"> <li>• Demonstrated body position but unable to utilize more than one of the following: <i>face, head, torso, arms, hands, and legs.</i></li> <li>• Unable to show gesture</li> <li>• Very tentative character walk and unable to maintain appropriate body position.</li> <li>• Unable to maintain stillness.</li> <li>• Unable to maintain silence.</li> </ul>

## Model Lesson Five – *Musical Portraits: Using Sounds and Musical Elements to Describe Characters*

**Materials-** CD player, Musical Examples CD; plastic gloves, water bottles filled halfway, newspaper crumpled inside a plastic bag; text for Final Task; Teacher & Student Assessment Portfolios

**Enduring Understanding for Unit** – Empathy: ability to share in another’s emotions or feelings; “putting yourself in someone else’s shoes”

### Essential Questions for Unit

How can music or sound express a character’s mood or show changes in a character at different points in the story?

### Big Ideas for Lesson

- A clear comprehension of the elements of music such as pitch, tempo, dynamics (volume), articulation (smooth/choppy, *legato/staccato*), and choice of *timbre* of instruments will impart a wider vocabulary with which to explore and create.
- Music is a language that can help tell a story and express its emotions without words.

### SUMMARY

Lesson Five Outcomes	Creative Task & Criteria	Assessment Strategies
<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"> <li>• Create a musical/sound portrait for one or more specific characters from <i>Peter and the Wolf</i> (AP, CE).</li> <li>• Create and perform sounds to express the characters’ emotions or moods and actions (CE).</li> <li>• Express with sound their understanding of how the characters change and develop at different points (A &amp; B) in the story. (AP, CE)</li> <li>• Demonstrate the ability to work in groups cooperatively (or as a whole class). (AP, CRA)</li> <li>• Demonstrate through writing, discussing, drawing, photographing, and/or performance that they have learned the content of the lesson.</li> </ul> <p><b>Teacher will:</b></p> <ul style="list-style-type: none"> <li>• Teach the lesson effectively.</li> <li>• Document and collect the evidence of student learning from this lesson</li> </ul>	<p><b>Assessing Prior Knowledge</b></p> <ul style="list-style-type: none"> <li>• What music and/or sounds can you think of that you’ve heard in a television show or in a movie?</li> <li>• Imagine watching a movie without music. Do you think it would be as exciting?</li> </ul> <p><b>CREATE – Becoming an Expert</b>  <b>Task:</b> In groups, create sounds that reflect the characters, using tempo, pitch, etc.</p> <p><b>Criteria</b>            Students will:</p> <ul style="list-style-type: none"> <li>• <b>Use</b> a variety of <b>musical elements</b> (<i>forte/piano, staccato/legato</i>, etc.) to <b>give life</b> and <b>emotion</b> to their chosen sounds for their two characters.</li> <li>• <b>Be imaginative</b> and <b>expressive</b> in their creation of <b>musical portraits</b> for each of their two characters.</li> <li>• <b>Use musical elements</b> to <b>indicate a change</b> in each <b>character’s emotions</b> after the appearance of the Wolf in the story, e.g., Duck: A=swimming happily in the pond before the Wolf appears; B=frightened and waddling frantically away from the Wolf.</li> </ul>	<p><b>Teacher:</b></p> <ul style="list-style-type: none"> <li>• <b>Use the rubric</b> to prompt student reflection and discussion about aspects of their mimetic performances.</li> </ul> <p><b>Student Prompts &amp; Questions:</b></p> <ul style="list-style-type: none"> <li>• <b>Describe</b> the contrasting <b>emotions</b> (A &amp; B) of two characters.</li> <li>• <b>Tell</b> how they used sound and the elements of music to <b>express changes</b> in their characters at the two points in the story (A &amp; B). (Use some of these <b>vocabulary terms</b> to answer the question above: <i>forte, piano, staccato, legato</i>, dynamics, tempo, pitch.)</li> </ul> <p><b>Enduring Understanding: Empathy</b></p> <ul style="list-style-type: none"> <li>• <b>Explain</b> which character they would most like to be friends with, and why.</li> </ul>

**Step-by-Step Sequence of Learning** using these cognitive processes - experience, inquiry, creation, performance, reflection, assessment

**Lesson Five** – *Musical Portraits*

**Assessing Prior Knowledge**

- Can you describe any sounds you may have heard in a TV show or a movie?
- Imagine watching a car chase in a movie without music. Do you think it would be as exciting?

**EXPERIENCE** – **Getting Smarter**

- Together, the whole class will create the **sounds of the meadow** in *Peter and the Wolf*.
- In music we use words in Italian which I will now teach you.

Teacher Tip: Have these terms written on the board

- ***Forte*** means loud.
- ***Piano*** means soft.

Teacher Tip: When you say *forte*, say it loudly, and when you say the word *piano*, whisper it.

- (Optional) “**Dynamics**” means the volume of the music—for example: *forte* or *piano*
- **Clap orchestra** – Teacher acts as conductor to indicate when the class should start, stop, clap loudly (arms raised high) and clap softly (arms lowered).
- **Staccato** means choppy (Teacher Tip: Say this sentence using short, clipped speech)
- **Legato** means smooth (Teacher Tip: Say this sentence connecting one word to the next – almost singing it)
- (Optional) “**Articulation**” means how the notes are played or sung—for example: *legato*=smooth or *staccato*=choppy.

Teacher Tip: Many beginning readers tend to read “staccato”, that is, they don’t group or string words together. After students learn the meaning of “legato” and can identify music that is legato, it is a very useful word to encourage fluent reading.

- Let’s imagine the sounds of the meadow. This half of the class will be a breeze, so let’s make a whooshing sound *legato* and *piano*. Watch my signals to start and stop.
- (Demonstrate the signals) If my arms go higher, it means that your whooshing sound should get more *forte*, when my arms go lower, your whooshing sound should get *piano*. (Practice with ½ of the class doing wind)
- The other half of the class will pretend it’s raining in the meadow. Will the rain be *legato* or *staccato*? Let’s tap our fingers on the floor and start the rain *piano*. Watch my arms to make the rain more *forte* or more *piano* and remember to watch my signals to start and stop. (Practice rain with ½ of the class)
- Now let’s put both sounds together. Watch my hands for signals!

Teacher Tip: Indicate ***forte*** (louder volume) by raising your arms high, and ***piano*** (softer volume) by keeping your arms low or putting your index finger to your lips. Indicate ***staccato*** by sharply pointing with your index finger (may alternate hands). Indicate ***legato*** (smooth) by smoothly waving your hand back and forth (like a sideways figure 8). Indicate **tempo** (speed) by how fast or slow you move your arms.



## **INQUIRE**

### **Asking Essential Questions**

- If we were trying to indicate something exciting happening in story, do you think the tempo (speed) of the music would be fast or slow? Would it be *staccato* or *legato*? Would the pitch be high or low?
- How can sound and music help tell a story?

## **CREATE & PERFORM – Becoming an Expert**

### **Task**

To prepare for this activity, teacher should play the following tracks from the **Orchestral** CD

- Play Cat’s theme- Track 6 (cool, elegant, *piano*)
- Compare to Cat’s theme after seeing Wolf- Track 8, 1 minute in (nervous-- faster tempo, higher pitch)
- Play Peter’s theme– Track 3, opening– (cheerful, carefree)
- Compare to Peter nervously plotting with the Bird- Track 9, 1 minute in (nervous-- faster tempo, higher pitch)
- Compare to Peter after capturing Wolf- Track 11, 2 ½ minutes in (proud, brave-- lower pitch, slower tempo)
- Class will be divided into 3 groups (Birds, Ducks and Cats) and will use objects to create sounds that reflect these characters. Students will use the objects to change tempo/dynamics (volume) and articulation (*legato/staccato*) to represent emotion.
- Teacher will act as narrator and conductor to start and stop. Teacher has students close their eyes as they hear each object “played.” They use their imaginations in trying to figure out which sound might be made by which character.

### **Criteria**

Students will:

- Observe the 3 positions for their “instruments” 1) NEUTRAL (on the floor) 2) READY (silently prepared to play) and 3) PLAY.
- Watch the conductor’s signals to start and stop each sound.
- Use the object (gloves, water bottle, or plastic bags) to make the sounds after the narration is spoken.
- Use at least two musical elements (change tempo, *forte* vs. *piano*, *legato* vs. *staccato*) to indicate a change in each character’s mood.
- Work cooperatively.

Teacher Tip: Before getting your students into 3 groups, have them close their eyes to listen as you “play” each of the objects. Ask them to imagine which character each sound might represent. Then, use the following as an example using the newspaper in a plastic bag. The first line is spoken followed by the sound. The second line is then spoken followed by the sound reflecting that text. Practice the 3 positions for their “instruments” or objects before starting the activity: 1) NEUTRAL – the instrument is on the floor, 2) READY – the instrument is in their hands, but is silent and 3) PLAY – properly playing the instrument.

## EXAMPLE

Peter:

A: “Early one morning, Peter opened the gate and went out into the big, green meadow.” (Use the plastic bag and crunch it in a medium tempo and *piano* – soft)  
Then read the next line:

B: “Peter caught the Wolf by the tail and pulled with all his might.” (Use same plastic bag, but now crunch it in a fast tempo, *forte* and *staccato* to indicate Peter’s nervousness)

- Ask the students to tell you which musical elements were used after each line of text.
- Assign each group (1/3 of the class for each character) and read both lines of text before they perform, so they can plan what musical elements they will use in making the sounds.

### **Bird – use plastic gloves to represent Bird’s wings**

A. “All is quiet,” chirped the Bird. (*piano*, medium tempo)

B: The Bird almost touched the Wolf’s head with its wings while the Wolf snapped angrily at him from this side and that. (fast tempo, *staccato*, *forte*)

### **Duck –use half-filled water bottles to represent Duck.**

A: “Soon a Duck came waddling around.” (*piano*, slow tempo, *legato*)

B: ““What kind of Bird are you if you can’t fly?” said the Bird. To this the Duck replied, ‘What kind of Bird are you if you can’t swim?’ They argued and argued...” (fast tempo, *staccato*, *forte*)

### **Cat –use crumpled newspaper inside a plastic bag**

A. “Suddenly, something caught Peter’s attention. He noticed a Cat crawling through the grass”. (*legato*, *piano*, slow tempo)

B. “ In a twinkling, the Cat crawled up the tree.” (After seeing the Wolf come out of the forest) (fast tempo, *staccato*)

Now, we’re going to put together the text, music and your sounds from a section of “Peter and the Wolf.”

Play tracks 2 and 3 from the **Rehearsal and Performance ( Piano) CD**

Remind students that when they are performing to this section of the piece, they will now be adding the sounds. Teacher conducts/signals groups. This time, since the cat isn’t in this part of the story, students with plastic bags will portray the Duck waddling.

““All is quiet,’ chirped the Bird.” (Birds “flap” their gloves to the music)

““Soon a Duck came waddling around.” (Students use plastic bags)

““She was glad that Peter had not closed the gate and decided to take a nice swim in the deep pond in the meadow.” (Water bottles)

““What kind of Bird are you if you can’t fly...” etc. (Water bottles and gloves)

If time permits, do this section again, and choose a few students to act out the parts using their mime skills of facial expressions, position, gesture and walk.

Lesson Extension Ask students to recite a poem a few different ways using the musical elements they have learned (i.e., pitch/tempo, *forte/piano*, *legato/staccato*). Which musical elements would you use if you wanted to express anger? If you wanted to soothe or calm someone? Poetry and music have many connections including pulse, articulation, emphasis, phrasing, pitch and volume.

## **REFLECT & ASSESS – Making Connections** (see rubric below)

### **Reflect**

- When you wanted to indicate something exciting happening in the story, did you make the tempo (speed) of the music fast or slow? Was it *staccato* or *legato*? Was the pitch high or low?
- How did sound and musical elements such as tempo, *forte*, *piano*, *legato*, and *staccato* help you to express a character's mood?

### Curriculum Connections:

**Language Arts:** Predicting, making connections, visualizing, listening and speaking skills, vocabulary in a foreign language, correct use of quotation marks, conflict, mood, setting, character, beginning/middle/end.

## **RUBRIC FOR ASSESSMENT – Model Lesson Five**

<b>Advanced</b>	<b>Proficient</b>	<b>Approaching Proficient</b>	<b>Not Proficient</b>
<p><i>Student was able to demonstrate all of the criteria, and was also successful in including all of the required elements.</i></p> <ul style="list-style-type: none"> <li>• Uses more than 2 musical elements for each line of text and can identify those elements.</li> <li>• Uses object in an unconventional or imaginative manner when changing sound to reflect lines of text.</li> <li>• Watches and responds to the conductor at all times.</li> <li>• Works cooperatively with group at all times and takes a leadership role during rehearsal (i.e. decides which musical elements to use, etc.).</li> <li>• Observed the Neutral, Ready and Play positions even when not reminded to do so.</li> </ul>	<p><i>Student was able to demonstrate all of the criteria, and most of the required elements.</i></p> <ul style="list-style-type: none"> <li>• Uses 2 musical elements for each line of text and can identify at least one element used.</li> <li>• Changes sound to reflect the lines of text in a clear manner.</li> <li>• Watches and responds to the conductor most of the time.</li> <li>• Works cooperatively with group most of the time.</li> <li>• Observed the Neutral, Ready and Play positions when asked.</li> </ul>	<p><i>Student was able to demonstrate some of the criteria, and several required elements.</i></p> <ul style="list-style-type: none"> <li>• Uses only 1 musical element for each line of text.</li> <li>• Attempts to change sound to reflect the lines of text, but not in a clear or distinct manner.</li> <li>• Does not consistently watch and respond to the conductor.</li> <li>• Works cooperatively with the group some of the time.</li> <li>• Needed to be reminded on occasion about the Neutral, Ready and Play positions.</li> </ul>	<p><i>Student was only able to demonstrate one or two of the criteria, and lacked the required elements.</i></p> <ul style="list-style-type: none"> <li>• Does not use any musical elements for each line of text.</li> <li>• Does not alter the sound to express the line of text.</li> <li>• Does not watch and respond to conductor's signals.</li> <li>• Does not work cooperatively with the group.</li> <li>• Did not remember to observe the Neutral, Ready and Play positions.</li> </ul>

## Model Lesson Six – *Connecting Mimetic and Musical Portraits*

**Materials-** *Peter and the Wolf*’ Rehearsal and Performance Piano CD, CD player; Piano CD Tracks pg. 60; newspaper, plastic bags, water bottles, plastic gloves; digital camera (optional- for assessment), Teacher & Student Assessment Portfolios

**Enduring Understanding for Unit** – Empathy: ability to share in another’s emotions or feelings; “putting yourself in someone else’s shoes”

**Essential Questions for Unit**  
How has the incorporation of sounds and movements helped you to better understand the story and the characters?

**Big Ideas for Lesson**

- Using Mime and musical sound effects together can help tell a story by emphasizing **mood, suspense** and **atmosphere**, giving insight into the characters and action.
- **Sharing ideas** in a creative, artistic way and learning to **compromise** are important ways to collaborate in a group.

### SUMMARY

Lesson Six Outcomes	Creative Task & Criteria	Assessment Strategies
<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"> <li>• <b>Rehearse</b> using sound with mimetic characters and action to begin creating a cohesive performance. (AP, CRA)</li> <li>• <b>Demonstrate</b> through writing, discussing, drawing, photographing, matching (K-2 only), and/or performance that they have learned the content of the lesson.</li> </ul> <p><b>Teacher will:</b></p> <ul style="list-style-type: none"> <li>• <b>Teach the lesson</b> effectively.</li> <li>• <b>Document and collect</b> the evidence of student learning from this lesson.</li> </ul>	<p><b>Assessing Prior Knowledge</b></p> <ul style="list-style-type: none"> <li>• Review musical terms from Lesson 5</li> <li>• Challenge the class to remember how to create each character using Facial Expressions, Walk, Gesture and Body Position</li> </ul> <p><b>CREATE – Becoming an Expert</b> <b>Task: Perform</b> mime, sound and action in coordination with narration and musical soundtrack.</p> <p><b>Final Task Criteria</b></p> <ul style="list-style-type: none"> <li>• <b>Perform mime, sound and action</b> in coordination with the narration (and musical soundtrack).</li> <li>• <b>Function as an ensemble</b>, staying with the group.</li> <li>• <b>Perform with emotion.</b></li> <li>• <b>Mimes perform</b> believable and identifiable characters using, <b>facial expression, body position, gesture, and walk.</b></li> <li>• <b>Musicians perform</b> music and sound effects with an appropriate degree of <b>mood, suspense, and atmosphere</b> for the characters and action.</li> </ul>	<p><b>Teacher:</b></p> <ul style="list-style-type: none"> <li>• <b>Photographs</b> students portraying various sequences and <b>displays pictures</b> (Step 3 in creating Photo Display).</li> </ul> <p><b>Student Prompts &amp; Questions:</b></p> <ul style="list-style-type: none"> <li>• <b>Explain in writing</b> how the incorporation of <b>sounds and movements</b> helped you to better understand the <b>story</b> and the <b>characters</b>.</li> <li>• As audience members, <b>describe in writing</b> how one musician or Mime uniquely <b>interpreted his or her character</b>.</li> </ul>

**Step-by-Step Sequence of Learning** using these cognitive processes - experience, inquiry, creation, performance, reflection, assessment

## **Lesson Six** – Connecting Mimetic and Musical Portraits

### **Assessing Prior Knowledge**

- Review Musical Terms from Lesson 5 (tempo, forte, piano, legato, staccato)
- Challenge students by asking them the four ways to create a character as a mime: (body position, facial expression, gesture, and walk).

### **EXPERIENCE** – Getting Smarter

- Play Tracks 1-5 Rehearsal and Performance CD and have all the students act out each character standing in place. (with one exception; see below)
- Pair up the students so that one in the pair is the Duck and the other is the Bird (and they turn and face each other) for the argument Scene (Track 3)

### **CREATE** – Becoming an Expert

**Task :**

**Combine the Mimetic Portraits of each character with the corresponding sound using sound props (plastic bags, water bottles, plastic gloves).**

- Divide the kids into two equal groups. One group will be musicians, the other mimes.
- Divide the musicians into three equal groups and have each group sit together  
Group 1) Plastic bags of crumpled newspaper (to represent Peter and The Cat)  
Group 2) Plastic Gloves (to represent The Bird)  
Group 3) Water Bottles (to represent The Duck)
- Practice the 3 positions for the “instruments” 1) Neutral (on the floor) 2) Ready (silent but prepared to play) and 3) Play (properly playing the instrument)
- Divide the mimes into two equal groups by alternately assigning the students as either Birds or Ducks. This ensures that a Bird is always standing next to a Duck so they can be in groups of two for the argument scene which occurs later on Track 3. Up until the argument scene, all the mimes play each character in unison.
- After going through Tracks 1-5 of the Rehearsal and Performance CD this way, have the two groups switch places and go through it again.

**Criteria :**

Students will:

- **Perform** mime, sound and action in coordination with narration and musical soundtrack.
- **Function as an ensemble**, staying with the group.
- Perform with **emotion**.
- **Mimes perform** believable and identifiable characters using **body position, facial expression, gesture, and walk**.
- **Musicians perform** sound with an appropriate degree of **mood, suspense, and atmosphere** using musical elements they have learned including dynamics, pitch and articulation.
- **Musicians follow** and match the movements of the mimes.

## **REFLECT & ASSESS – Making Connections**

### **Reflect**

- Explain how incorporating the elements of mime, sound, action and narration helped you to bring the opening of the story to life.
- Describe what actions and gestures each mime performer used to uniquely interpret his or her character.
- Explain how the use of musical elements helped tell the story and express different emotions.
- Explain what was difficult about this challenge.
- Describe what you would do differently if you had the chance to do it again.

### **Enduring Understanding**

- Explain how teamwork is crucial during the rehearsal process.
- Describe how creating the characters and sounds generates empathy.

## **CURRICULUM CONNECTIONS:**

Language Arts: Listening and speaking skills, monitoring and clarifying, making connections, predicting, visualizing.

## Model Lesson Seven – Action, Sound & Staging (Bringing it to Life!)

**Materials-** *Peter and the Wolf*’ Rehearsal and Performance Piano CD, CD player; Piano CD Tracks pg. 60; Action/Sound Sequence, pg. 50 (filled in); newspaper, plastic bags, water bottles, plastic gloves; digital camera (optional- for assessment), Teacher & Student Assessment Portfolios

**Enduring Understanding for Unit** – Empathy: ability to share in another’s emotions or feelings; “putting yourself in someone else’s shoes”

**Essential Questions for Unit**  
How has the incorporation of staging, sounds and movements helped you to better understand the story and the characters?

**Big Ideas for Lesson**

- A clear **sequence of actions** with **sound** will help the performers and the musicians know what to do and when.
- Using Mime and musical sound effects together can help tell a story by emphasizing **mood, suspense** and **atmosphere**, giving insight into the characters and action.
- **Sharing ideas** in a creative, artistic way and learning to **compromise** are important ways to collaborate in a group.

### SUMMARY

Lesson Seven Outcomes	Creative Task & Criteria	Assessment Strategies
<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"> <li>• <b>Learn how to follow simple staging directions while incorporating character movement, action, and sound.</b> (AP, CRA)</li> <li>• <b>Rehearse</b> using sound with mimetic characters and action to begin creating a cohesive performance. (AP, CRA)</li> <li>• <b>Demonstrate</b> through writing, discussing, drawing, photographing, matching (K-2 only), and/or performance that they have learned the content of the lesson.</li> </ul> <p><b>Teacher will:</b></p> <ul style="list-style-type: none"> <li>• <b>Teach the lesson</b> effectively.</li> <li>• <b>Document and collect</b> the evidence of student learning from this lesson.</li> </ul>	<p><b>Assessing Prior Knowledge</b></p> <ul style="list-style-type: none"> <li>• What is the <b>conflict</b> in each scene?</li> <li>• Describe the <b>musical moods</b> in each scene.</li> </ul> <p><b>CREATE – Becoming an Expert</b> <b>Task:</b> Teacher assigns roles (mimes and musicians), then <b>stages</b> Part 1, first directing the mime performers what to do and when, then direction the musicians what to do and when. Teacher repeats with Parts 2 and 3.</p> <p><b>Final Task Criteria</b></p> <ul style="list-style-type: none"> <li>• <b>Perform mime, sound and action</b> in coordination with the narration (and musical soundtrack).</li> <li>• <b>Function as an ensemble</b>, staying with the group.</li> <li>• <b>Perform with emotion.</b></li> <li>• <b>Mimes perform</b> believable and identifiable characters using, <b>facial expression, body position, gesture, and walk.</b></li> <li>• <b>Musicians perform</b> music and sound effects with an appropriate degree of <b>mood, suspense, and atmosphere</b> for the characters and action.</li> </ul>	<p><b>Teacher:</b></p> <ul style="list-style-type: none"> <li>• <b>Photographs</b> students portraying various sequences and <b>displays pictures</b> (Step 3 in creating Photo Display).</li> </ul> <p><b>Student Prompts &amp; Questions:</b></p> <ul style="list-style-type: none"> <li>• <b>Explain in writing</b> how the incorporation of <b>staging, sounds and movements</b> helped you to better understand the <b>story</b> and the <b>characters</b>.</li> <li>• As audience members, <b>describe in writing</b> how one musician or Mime uniquely <b>interpreted his or her character</b>.</li> </ul>



## Step-by-Step Sequence of Learning using these cognitive processes - experience, inquiry, creation, performance, reflection, assessment

### Lesson Seven – *Action Sound & Staging (Bringing it to Life!)*

(Rehearsing and Performing *Peter and the Wolf* in Music and Mime)

#### **Assessing Prior Knowledge**

- **Discuss** and **review** each scene.
- What is the **conflict** in each scene? (Refer to the Glossary & Reference Sheet: Dramatic Conflicts)
- **Brainstorm** the musical moods in each scene. (Refer to Glossary & Reference Sheet: Musical Moods, pg.49)
- **Review sounds** from Lesson 4: *Musical Portraits*.

#### **EXPERIENCE – Getting Smarter**

- Teacher demonstrates (walks/talks through) staging sequence of Peter’s opening scene.
- Teacher assigns three students simultaneously to perform same scene with corresponding soundtrack.
- Teacher repeats same process with Bird, Duck, Cat, Grandpa, etc. until whole work is staged.
- Select certain kids to make sounds using sound props for their corresponding scenes.
- Combine soundtrack with sound props and staging.

#### **CREATE – Becoming an Expert**

##### **Task**

- Divided into mimes and musicians, students follow stage and musical directions practicing to the soundtrack.

##### **Criteria**

- **Perform** mime, sound and action in coordination with narration and musical soundtrack.
- **Function as an ensemble**, staying with the group.
- Perform with **emotion**.
- **Mimes perform** believable and identifiable characters using **body position, facial expression, gesture, and walk**.
- **Musicians perform** sound with an appropriate degree of **mood, suspense, and atmosphere** using musical elements they have learned including dynamics, pitch and articulation.

#### **REFLECT & ASSESS – Making Connections**

##### **Reflect**

- Explain how incorporating the elements of mime, sound, action and narration helped you to bring the story to life.
- Describe what actions and gestures each mime performer used to uniquely interpret his or her character.
- Explain how the use of musical elements helped tell the story and express different emotions.
- Explain what was difficult about this challenge.
- Describe what you would do differently if you had the chance to do it again.

##### **Enduring Understanding**

- Explain how the staging process helped you better understand the story.

## Model Lessons Eight, Nine, and Ten –*Rehearsal and Performance* Retelling *Peter and the Wolf* in Music and Mime

**Materials-** *Peter and the Wolf* Piano CD, CD player; Piano CD Tracks pg. 64; newspaper inside plastic bags, water bottles, plastic gloves; Action/Sound Sequence, pg. 50; digital camera (optional- for assessment), Teacher & Student Assessment Portfolios

**Enduring Understanding for Unit** – Empathy: ability to share in another’s emotions or feelings; “putting yourself in someone else’s shoes”

### Essential Questions for Unit

How has the process of rehearsal and performance helped you to better understand the entire work of Prokofiev’s *Peter and the Wolf*?

### Big Ideas for Lesson

- Using Mime and musical sound effects together can **help tell a story** like *Peter and the Wolf*, by adding interest, suspense, and insight to the characters and the action.
- Any artistic pursuit is a combination of previously learned **skills** plus the unique **creative stamp** an individual or group puts on the work.
- Sharing ideas in a creative, artistic way and learning to compromise are important ways to **collaborate** in a group.

### SUMMARY

Lessons Eight-Ten Outcomes	Creative Task & Criteria	Assessment Strategies
<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"> <li>• Successfully <b>retell</b> <i>Peter and the Wolf</i>, <b>using</b> the Music and Mime <b>skills</b> and <b>elements</b> learned in previous lessons. (AP, CE, AV)</li> <li>• <b>Work cooperatively</b> and <b>collaboratively</b> in a group. (CE, CRA)</li> <li>• <b>Interpret</b> his/her <b>character</b> through Music and/or Mime. (CE)</li> <li>• As an audience member, <b>describe</b> their <b>experiences of empathy</b> for one or more characters. (AV)</li> <li>• <b>Demonstrate</b> through writing, discussing, drawing, photographing, matching (K-2 only), and/or performance that they have learned the content of the lesson</li> </ul> <p><b>Teacher will:</b></p> <ul style="list-style-type: none"> <li>• <b>Teach the lesson</b> effectively.</li> <li>• <b>Document and collect</b> the evidence of student learning from this lesson.</li> </ul>	<p><b>Assessing Prior Knowledge</b></p> <ul style="list-style-type: none"> <li>• What specific <b>activities</b> does each character perform in each scene</li> <li>• What are the <b>musical moods</b> in each scene?</li> </ul> <p><b>CREATE – Becoming an Expert</b>  <b>Task:</b> Students <b>perform</b> the retelling of <i>Peter and the Wolf</i> to the recorded piano soundtrack.  <b>Final Task Criteria</b>            Students will:  <i>All</i></p> <ul style="list-style-type: none"> <li>• <b>Follow action/sound sequences</b> (Lesson 6)</li> <li>• <b>Be focused</b> and <b>respectful</b>.</li> </ul> <p><i>Mimes</i></p> <ul style="list-style-type: none"> <li>• <b>Perform</b> believable and identifiable <b>characters</b> using <b>body position, facial expression, gesture, and character walk</b>.</li> <li>• <b>Start</b> and <b>end</b> in frozen still positions.</li> <li>• <b>Perform silently</b>.</li> </ul> <p><i>Musicians</i></p> <ul style="list-style-type: none"> <li>• <b>Perform music</b> and <b>sound effects</b> with an appropriate degree of <b>mood, suspense, and atmosphere</b>.</li> <li>• <b>Match sound</b> with <b>character, conflict, mood</b>.</li> <li>• <b>Use a variety of musical elements</b> (pitch, tempo, <i>staccato/legato, pianoforte</i>).</li> </ul>	<p><b>Teacher:</b></p> <ul style="list-style-type: none"> <li>• <b>Uses the rubric to write observations</b> in assessment portfolio about student performances</li> <li>• <b>Uses the rubric</b> to prompt student reflection and discussion about the quality of their performances.               <ul style="list-style-type: none"> <li>• <b>Identify</b> what was successful and what needs revision or practice.</li> <li>• <b>Describe</b> what you would do differently if you had the chance to do it again</li> </ul> </li> <li>• <b>Photographs</b> student performance and <b>displays pictures</b> (final step in creating Photo Display).</li> </ul> <p><b>Student Prompts &amp; Questions: Enduring Understanding: Empathy</b></p> <ul style="list-style-type: none"> <li>• <b>Tell</b> how the music made them empathize with the different characters and the action in the story.</li> <li>• <b>Discuss</b> how listening to music and retelling the story using Music or Mime has changed their understandings of Prokofiev’s <i>Peter and the Wolf</i>.</li> <li>• As performers, <b>explain</b> what they learned from “putting themselves in their characters’ shoes” to portray their emotions, motivations and physicality in their portraits.</li> <li>• As audience members, <b>discuss</b> what they learned about one character in the story through the emotions and responses they felt for them in the performance.</li> </ul>

**Step-by-Step Sequence of Learning** using these cognitive processes - experience, inquiry, creation, performance, reflection, assessment

## **Lessons Eight-Ten – Rehearsal and Performance (Retelling *Peter and the Wolf* in Music and Mime)**

### **EXPERIENCE – Getting Smarter**

- Teacher assigns roles of mimes (who portray the characters) and musicians (who create the sounds). Depending on the size of your class, you may need to double up (for example, multiple Peters or Cats).
- Define **rehearsal**.
- Explain that as a class, “We will create a retelling of *Peter and the Wolf* (abridged) using an edited version of the music and narration.” (The provided “*Peter and the Wolf* Piano CD” is for rehearsal and performance.)
- Tracks provided on the CD will allow you to rehearse sections that need extra attention.
- Teacher reviews staging.
- Teacher guides the rehearsal and performance, incorporating mimetic character skills, pantomime, music, and sound.

### **CREATE & PERFORM – Becoming an Expert**

#### **Task**

- The class performs the retelling of *Peter and the Wolf* to the recorded piano soundtrack (for rehearsal and performance).

#### **Criteria**

- **Students follow** action/sound sequences and staging directions.
- **Mimes perform** believable and identifiable characters using **facial expression, body position, gesture, and character walk**.
- **Musicians perform** music and sound effects with an appropriate degree of **mood, suspense, and atmosphere**.
- **Mimes create** an identifiable imaginary world using pantomime skills.
- **Musicians match** sound with character, conflict, mood, etc.
- **Musicians use a variety of musical elements** (pitch, tempo, *staccato*/*legato*, *piano*/*forte*).
- **Mimes start and end in frozen still positions**.
- **Mimes perform silently**.
- Students are **focused and respectful** when not actually performing.
- Students in audience (if you are inviting an audience) are **focused and respectful**.

#### **Performance Extension**

- Divide into two groups.
- Divide into mimes and musicians.
- Each group performs entire piece to the recorded soundtrack for the rest of the class.
- Alternate roles (mimes and musicians switch).
- Compare and contrast the two performances.

## **REFLECT & ASSESS – Making Connections**

- Explain how this activity helped you better **understand** *Peter and the Wolf*?
- Describe how one performer uniquely **interpreted** his/her character
- Explain how you used musical elements to help you tell the story and express different emotions.
- As an audience member, what about the performance did you respond to the most? Why?
- What did you find serious or thought provoking? Humorous?
- Using the rubric, reflect on the **quality** of the performances of mimes, musicians, and all performers to assess what was successful and what needs revision or practice.
- What was difficult about this challenge? What would you do differently if you had the chance to revise it and perform it again?
- How has this unit of study helped to change your understanding of Prokofiev's *Peter and the Wolf*?

## RUBRIC FOR ASSESSMENT—Model Lessons Eight, Nine and Ten

Advanced	Proficient	Approaching Proficient	Not Proficient
<p><i>All</i></p> <ul style="list-style-type: none"> <li>Maintains great focus and leadership while performing.</li> </ul> <p><i>Mime</i></p> <ul style="list-style-type: none"> <li>Elicits noticeably engaged empathetic response from the audience.</li> <li>Shows spontaneity and reacts to other performers while creating a believable character using facial expression, body position, gesture and character walk.</li> <li>Creates an identifiable imaginary world using pantomime skills throughout the entire performance.</li> <li>Performs action throughout the entire performance.</li> </ul> <p><i>Musician</i></p> <ul style="list-style-type: none"> <li>Uses a great variety of musical elements.</li> <li>Reacts to and changes sounds according to the action of the story.</li> </ul>	<p><i>All</i></p> <ul style="list-style-type: none"> <li>Maintains focus during entire performance.</li> </ul> <p><i>Mime</i></p> <ul style="list-style-type: none"> <li>Elicits some perceptible empathetic response from the audience.</li> <li>Creates a believable character using facial expression, body position, gesture and character walk.</li> <li>Creates an identifiable imaginary world using pantomime skills throughout the entire performance.</li> <li>Performs action throughout the entire performance.</li> </ul> <p><i>Musician</i></p> <ul style="list-style-type: none"> <li>Uses at least 2 musical elements.</li> <li>Changes sound according to the action of the story.</li> </ul>	<p><i>All</i></p> <ul style="list-style-type: none"> <li>Focused only while actually performing.</li> </ul> <p><i>Mime</i></p> <ul style="list-style-type: none"> <li>Elicits some empathetic response from the audience.</li> <li>Creates a believable character using only 2 of the following: body position, facial expression, gesture and character walk.</li> <li>Creates an identifiable imaginary world using pantomime skills throughout the entire performance.</li> <li>Performs action throughout the entire performance.</li> </ul> <p><i>Musician</i></p> <ul style="list-style-type: none"> <li>Uses 1 musical element.</li> <li>Does not noticeable alter the sound as the story’s action and characters’ responses change.</li> </ul>	<p><i>All</i></p> <ul style="list-style-type: none"> <li>Cannot maintain focus.</li> </ul> <p><i>Mime</i></p> <ul style="list-style-type: none"> <li>Elicits little or no empathetic response from the audience.</li> <li>Does not use facial expression, body position, gesture or character walk to create a believable character.</li> <li>Does not use any pantomime to create an imaginary world.</li> <li>Does not perform any action.</li> </ul> <p><i>Musician</i></p> <ul style="list-style-type: none"> <li>Does not use any musical elements.</li> <li>Does not alter the sound as the story’s action and characters’ responses change.</li> </ul>



## ***Sergei Sergeyevich Prokofiev*** **1891-1953**

*By Michael E. Mariano*

**O**n April 11, 1891, Sergei Sergeyevich Prokofiev was born in the Sontsovka province of the Ukraine. His family was not of the social elite, but they were affluent and well cultured. His father, Sergy Alekseyevich Prokofiev, was an agriculture engineer from Moscow. His wife, Maria Gregiryevna Prokofieva was of peasant descent, but was well educated and passionate about music. The two had moved to Ukraine in 1878 so Sergy Alekseyevich could manage farming estates. Tragically, their first two infant daughters perished in the 1880's and this would almost become the fate of young Sergei Seregeyevich as he became ill with dysentery. For Maria, his survival meant everything, and with his full recovery, she dedicated her life to him.

Prokofiev's mother was a very competent pianist as he mentions in his memoirs how she would play the works of Beethoven, Chopin, and Liszt in the Prokofiev household. In this environment, little Sergei showed signs of an aptitude for music very early.

*"When I was put to bed at night, I never wanted to sleep. I would lie there and listen as the sound of a Beethoven sonata came from somewhere far off, several rooms away."*

Naturally, he started taking piano lessons with his mother and quickly became drawn to the art of composition. At the age of 5, he was already creating melodies for his mother to transcribe. By 1902, he had already written several piano pieces and two operas. His mother's skills being limited, Sergei's parents had private teachers mentor him. By 1904, he had

already studied with Sergei Ivanovich Taneyev and Rheinhold Gliere.

It was quite clear at this point that Sergei Sergeyevich had a special gift. Having to choose between splitting the family by sending Sergei and his mother to St. Petersburg to study music and keeping the family together in Sontsovka, the Prokofievs decided it would be best if Sergei got the education and attention he needed so he could continue to excel in composition. This was not a difficult decision for Maria however:

Bored and restless at home in Sontsovka, Sergei's talent was her chance to escape to the city.

So in the spring of 1904, Sergei and his mother took off for

St. Petersburg where he applied for the city's Conservatoire. Sergei walked into his entrance exam with two huge folders containing four operas, two sonatas, a symphony, and several short piano pieces. "Here is a pupil after my own heart!" exclaimed Nicolai Rimsky-Korsakov, who was the head of the exam board. Sergei and his mother would return to Sontsovka for Christmas and summer vacations, but he would waste no time in making noise and turning heads at his new school.

Sergei excelled in St. Petersburg, but the young man, full of confidence, and often himself, did not always get along with the faculty or his colleagues. He was not very fond of many of the professors at his school. Prokofiev credits only his conducting teacher Nikolay Tcherepnin in his memoirs. For being the youngest student in the entire Conservatoire at 15, Sergei was quite ambitious and meticulous. But there was a love-hate relationship with most of his

**“ I never wanted to sleep. I would lie there and listen as the sound of a Beethoven sonata came from somewhere far off, several rooms away. ”**



Young Sergei at the Piano in 1900 with his opera "The Giant"

peers and faculty. This culminated in 1914 when Prokofiev performed his first Piano Concerto for his graduation competition. The clashing sounds sent spectators fleeing the auditorium, including professor Alexander Glauzunov. But his talent was so respected that the jury gave him first prize anyway.

During his post conservatoire years, Sergei was seen as a sort of futurist, a part that he played very well. With piano works such as *Sarcasms* and *Visions fugitives*, he combines grotesque sounds with compelling lyricism. But it is during this time that Sergei also displayed his craft for neo-classicism with the completion of his *Classical Symphony* in 1916. While in London, his talent would impress the Ballet Russes head, Sergei Diaghilev, who commissioned Prokofiev to compose for a ballet. From this project came his *Scythian Suite*, a primitivistic sounding piece among the ranks of Stravinsky's *Sacre du Printemps*.

Prokofiev immigrated to the United States in 1918, but found no success as a composer. His piano playing granted him credit, but the futurist sounds of his compositions did not favor well with American orchestras. So he moved on to Paris where he would further his collaboration with Sergei Diaghilev with his ballets *Chout* and *The Prodigal Son*. This association with the Ballet Russes put Prokofiev in a league of distinguished artists such as Stravinsky, Ravel, Debussy, Picasso, and Nijinsky. During this time period, Prokofiev premiered other famous works. His fantasy opera *The Love for Three Oranges* and his *Third Piano Concerto* were both a success.

Despite these achievements, Sergei felt homesick for his native Russia. "I've got to live myself back into the atmosphere of my native soil," he wrote to a friend. "I've got to see real winters again, and spring that bursts into being from one moment to the next... I've got to talk to people who are of my own flesh and blood, so that they can give me back something I lack here – their songs, my songs."

With his return to Russia in 1934, Prokofiev launched into a busy composing schedule. The thirties brought famous film scores for *Lieutenant Kije* and *Alexander Nevsky*. His famous ballet, *Romeo and Juliet*, his *Second Violin Concerto*, and of course *Peter and the Wolf* became mainstays from this period.

By this time, Prokofiev's sound had become more populist and significantly simpler since his college years. Despite this, however, he was still given trouble from government officials for his progressive tendencies. In order to appease his critics, light pieces such as *Zdravista (Hail to Stalin)* from 1939 as well as patriotic music were written during World War II. During wartime, Prokofiev's famous *Fifth Symphony* was completed as well as his epic opera, *War and Peace*.

Post World War II was a dangerous time for artists. Stalin, no longer occupied by the Nazis, directed his full attention to his people. According to musicologist Jan Swafford, "Those who directed the wrong play, wrote the wrong poem, composed the wrong notes, tended to disappear." Terms such as "decadent formalism" were placed on Prokofiev's music. A style which, according to officials, is "unable to reflect the greatness of our people." Furthermore, associations with westernized artists such as Diaghilev and Stravinsky did not facilitate his status.

**“Those who directed the wrong play, wrote the wrong poem, composed the wrong notes, tended to disappear.”**

Growing too old and weak by the 1950's Sergei took the safe road, writing "music that was nothing in particular and therefore presumably could not offend the boss, music that could not be 'wrong.'" Like many artists of his time, this was the fate of the aging composer. On the evening of March 5, 1953, Sergei Prokofiev died of a massive brain hemorrhage. Ironically, the news of his death was largely overshadowed as Joseph Stalin, the man directly responsible for the downfall of Prokofiev's work as well as that of many other artists, died less than an hour after.

But even nearly a century later, Sergei Prokofiev's music is not overlooked. He is celebrated around the world and his music has become standard repertoire for pianists, orchestras, and soloists alike. In a tribute written in 1955, Ilya Ehrenberg writes:

*"He suffered many trials, but he never lost heart, never gave up the fight, and he died young in spirit, uncompromising, true to himself to the end. He was a great man and future generations will not be able to understand that difficult and glorious time which we still have the right to call our own without listening carefully to Sergei Prokofiev's music and pondering over his remarkable fate."*

#### Notes

1. Gutman, David. Prokofiev. London: Omnibus Press, 1990.
2. Sorensen, Sugi. The Prokofiev Page. <<http://www.prokofiev.org>>.
3. Swafford, Jan. The Vintage Guide to Classical Music. New York: Vintage Books, 1992.

Lesson 1 Vocabulary Words

Clever

Brave

Smart

Adventurous

Helpful

Slow-moving

Innocent

Sneaky

Sly

Protective

Worried

Grumpy

Aggressive

Predatory

Scary

Hungry

Violent

Cautious



# Glossary & Reference Sheet

## Musical Word List (Lesson 1)

**Peter (Strings):** Lively, fast, happy, pretty, cheerful, youthful

**Bird (Flute):** High pitch, fast, fluttery

**Duck (Oboe):** Nasal, uneven, clumsy, smooth

**Cat (Clarinet):** Soft, sneaky, slow, elegant, velvety

**Wolf (French Horns):** Scary, ominous, suspicious

**Hunters (Timpani):** Confident, forceful

## Musical Terms (Lessons 1, 2 and 5)

**Composer:** person who creates and writes down the music

**Dynamics:** “louds” and “softs”

**Forte:** loud

**Piano:** soft

**Articulation:** the way the notes are played (for example *legato* or *staccato*), comparable to articulation in poetry or acting

**Staccato:** choppy articulation

**Legato:** smooth articulation

**Tempo:** speed (fast/slow/medium)

**Pitch:** how high or low a tone is

**Timbre:** sound peculiar to a particular instrument

**Tutti:** all instruments playing at the same time

**Dissonance:** a generic term for a combination of sounds that clash or lack harmonic resolution

## Mime Terms

**Mime:** The art of creating identification and empathy silently through a performance that is at once telling and beautiful.

**Stealth Walk:** The activity of walking slowly and silently like a sneaking animal.

**Silent Circle (*The Magic Circle*):** The group formation that results from all students performing the *Stealth Walk* in unison.

**Pantomime:** The art of creating imaginary objects.

**Fixed-point:** A point in space that does not move.

**Shape:** The form the hand or body takes on to portray an object or design.

**Tension:** The measure of force used in movement and pantomime.

**Freeze:** A (usually sudden) still position.

**Facial Expression:** The communication of emotions using the face.

**Position:** The arrangement of all the parts of the body.

**Gesture:** A physical activity that communicates an idea.

**Walks:** A physical progression from one point to another using a specific rhythm and body position.

**Conflict:** A state of disagreement; a problem.

**Rehearsal:** The process of practicing in preparation for a performance.

## ***Peter and the Wolf* - Full Text (Lesson 1)**

Early one morning, Peter opened the gate and went out into the big green meadow

On the branch of a big tree sat a little bird, Peter's friend. "All is quiet," chirped the Bird.

Soon a duck came waddling around. She was glad that Peter had not closed the gate, and decided to take a nice swim in the deep pond in the meadow.

Seeing the Duck, the little Bird flew down upon the grass, settled next to the Duck and shrugged his shoulders:

"What kind of a bird are you, if you can't fly?" said he. To this the Duck replied: "What kind of a bird are you, if you can't swim?" and dived into the pond.

They argued and argued, the Duck swimming in the pond, the little Bird hopping along the shore.

Suddenly, something caught Peter's attention. He noticed a cat crawling through the grass.

The Cat thought: "the Bird is busy arguing, I'll just grab him." Quietly, she crept toward him on her velvet paws.

"Look out!" shouted Peter, and the Bird immediately flew up into the tree, while the Duck quacked angrily at the cat.

The Cat crawled around the tree and thought: "Is it worth climbing up so high? By the time I get there, the Bird will have flown away."

Grandfather came out. He was angry because Peter had gone to the meadow. “It is a dangerous place. If a wolf should come out of the forest, then what would you do?”

Peter paid no attention to his grandfather’s words. Boys like him are not afraid of wolves.

But grandfather took Peter by the hand, led him home and locked the gate.

No sooner had Peter gone, than a big grey wolf came out of the forest.

In a twinkling the Cat climbed up the tree.

The Duck quacked, and in her excitement jumped out of the pond.

But no matter how hard the Duck tried to run...

She couldn’t escape the Wolf

He was getting nearer...

And nearer...

Catching up with her...

And then he got her, and with one gulp swallowed her.

And now, this is how things stood: the Cat was sitting on one branch...

The Bird on another...

Not too close to the Cat.

While the Wolf walked round and round the tree looking at them with greedy eyes.

In the meantime, Peter, without the slightest fear, stood behind the closed gate watching all that was going on.

Peter had a plan: So he ran home, got a strong rope and climbed up the high stone wall.

One of the branches of the tree, around which the Wolf was walking, stretched out over the wall.

Grabbing hold of the branch,

Peter lightly climbed over on to the tree.

Peter whispered to the Bird: “Fly down and circle around the Wolf’s head, only take care he doesn’t catch you.”

The Bird almost touched the Wolf’s head with his wings while the Wolf snapped angrily at him from this side and that.

How the Bird did worry the Wolf! How he wanted to catch him! But the Bird was too clever and the Wolf simply couldn’t do anything about it.

Meanwhile Peter made a lasso and carefully letting it down, caught the Wolf by the tail and pulled with all his might.

Feeling himself caught, the Wolf began to jump wildly trying to get loose.

But Peter tied the other end of the rope to the tree.

And the Wolf’s jumping only made the rope around his tail tighter.

Just then...

The Hunters came out of the woods,

following the Wolf’s trail and shooting as they came

But Peter sitting in the tree, said: “Don’t shoot! The Bird and I have already caught the Wolf. Now help us take him to the zoo.”

And now...

Imagine the triumphant procession:

Peter at the head;

After him the Hunters leading the Wolf;

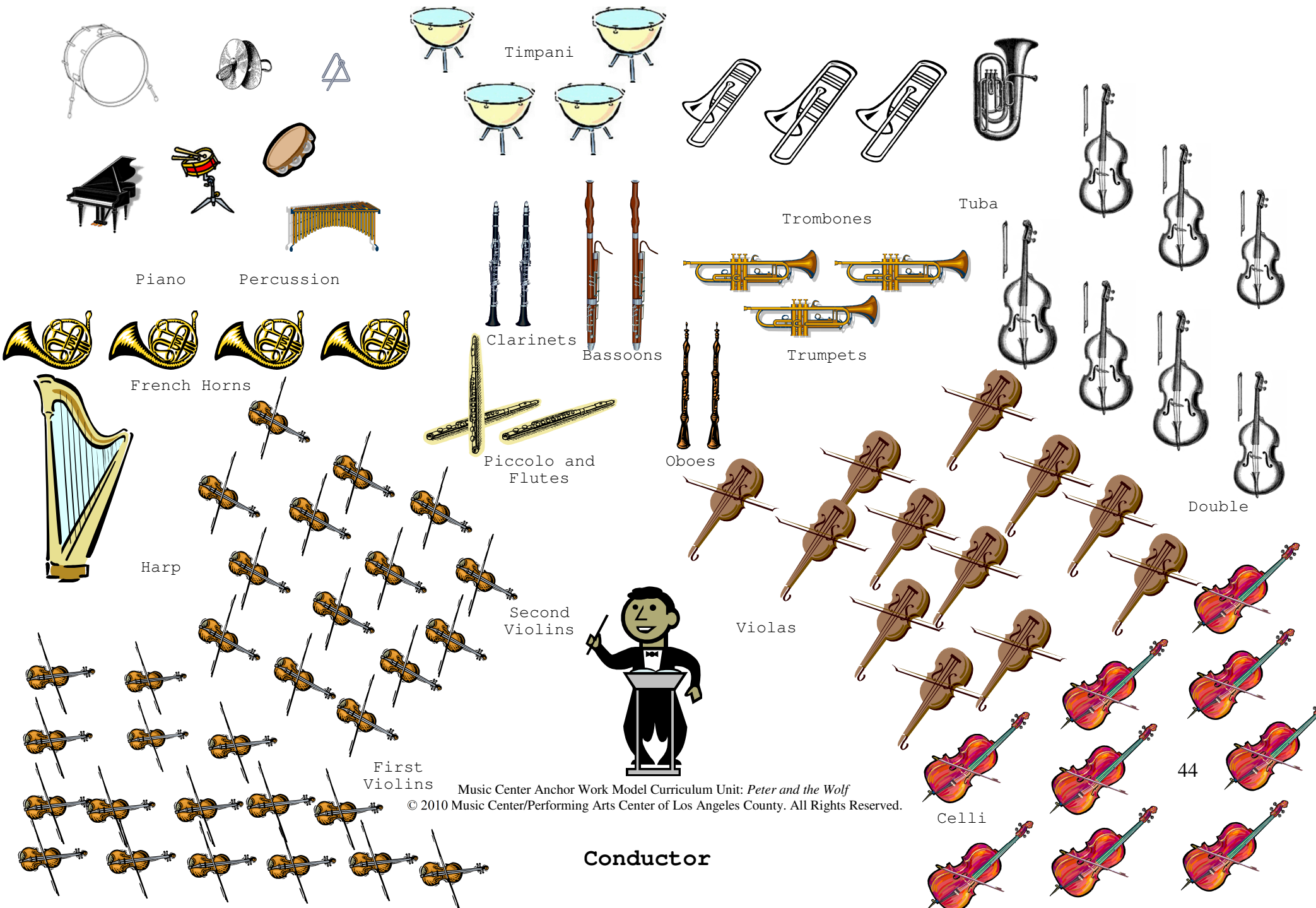
Next in the procession, the grandfather and the cat. Grandfather tossed his head discontentedly: "Well, and if Peter hadn't caught the Wolf? What then?"

Above them flew the Bird chirping merrily.

And finally, the Duck... If you would listen very carefully, you could hear the Duck quacking inside the Wolf, because the Wolf in his haste had swallowed her alive.

The End

# Orchestra Seating Arrangement



Music Center Anchor Work Model Curriculum Unit: *Peter and the Wolf*  
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## Pantomime Instruments of the Orchestra (Lesson Two)

\* **Peter/Strings** - Hold an invisible violin by extending your left arm horizontally from your shoulder pressing down on invisible strings. Stroke right arm up and down *perpendicular* to left arm like *sawing wood*.

\* **Bird/Flute** - Create a *horizontal line* extending to the right of your mouth. (Left hand knuckles facing back; Right hand knuckles facing front. *Flutter fingers like a Bird*. Blow straight ahead like you are *blowing out candles*.)

\* **Duck/Oboe** - Create a *vertical line* with your hands going down from your mouth. Blow with tightly pursed lips like you're *drinking a very thick milkshake from a straw*. Left hand is above the right hand.

\* **Cat/Clarinet** - Create a *vertical line* with your hands going down from your mouth. Blow with relaxed lips as if you are *drinking lemonade from a straw*. Left hand is above the right hand.

\* **Grandfather/Bassoon** - Hold hands like clarinet and oboe except extend them farther down and slightly to the right of your body, like you're about to *paddle a canoe*. Blow with tightly pursed lips. Left hand is above the right hand.

\* **Wolf/French Horn** - Make a fist with your right hand and place it near your hip. Move the fingers of your left hand (which is above the right hand.) *Blow with big balloon cheeks*.

\* **Hunters/Timpani** - Hold two invisible mallets in each hand and strike them straight down onto the drums, alternating, *like a robot*.

## Conducting Instructions for Teacher (Lesson Two)

### “The Triumphant Procession”

*Track 11 of the **Orchestral** or “**Sting**” CD starting at 2:06*

**Teacher tip:** Generally speaking, featured instruments alternate with *tutti* sections (everybody playing together). When a specific character (and instrument) is featured, you should cue those students by pantomiming that specific instrument. To cue *tutti* sections, conduct in 2 (a backwards “J” – down and slightly to the right - keeping a steady beat) while the students pantomime their assigned instrument. It may be helpful to listen to this section a few times the night before teaching this lesson.

Recording: “...and now imagine the triumphant procession” (cue Violins- representing the strings)

Recording: “...Peter at the head” *Tutti* – everybody (Teacher conducts)

Recording: “...”After him, the Hunters leading the Wolf” (cue Timpani, then listen for and cue French horn)

Recording: Listen for Hunters’ Theme and full orchestra (*Tutti* – Conduct)

Recording: Grandfather and the Cat “...Well, and if Peter hadn’t caught the Wolf...” (Cue Bassoons and Clarinets)

Recording – Peter’s Theme (*Tutti* – conduct everyone)

Recording “Above flew the Bird chirping merrily” (cue flutes)

Recording: “And if you listen very carefully...had swallowed her alive”  
Cue oboes

Recording: *Tutti* (conduct with everyone playing his or her assigned instrument)



## Peter and the Wolf – Lesson Two Assessment

Write the name of the instrument (or family of instruments – for example strings/woodwinds/brass or percussion) next to the character it represents in Peter and the Wolf. Then write an adjective that describes the timbre (sound quality) of that instrument.

Instruments: oboe, Trumpet, flute, strings (violin viola cello), timpani, French horn, bassoon, bagpipes, clarinet, woodwinds (oboe, clarinet, bassoon, flute) brass (trumpet, trombone, French horn, tuba), Percussion (xylophone, triangle, snare drum, gong)

Adjectives: shrill, thunderous, bright, breathy, nasal, mellow, smooth, reedy, dark, clear, sweet, rumbling, fluttery, husky, thick, thin, noble.

Peter \_\_\_\_\_

Grandfather \_\_\_\_\_

Duck \_\_\_\_\_

Cat \_\_\_\_\_

Bird \_\_\_\_\_

Wolf \_\_\_\_\_

Hunters marching \_\_\_\_\_

Hunters' rifles \_\_\_\_\_

## Peter and the Wolf – Lesson Two Assessment (Answer Sheet)

**Teacher Tip:** The adjectives are subjective so there are several possible answers that students may come up with.

Write the name of the instrument or family of instruments next to the character it represents in Peter and the Wolf. Then write an adjective that describes the timbre (sound quality) of that instrument.

Instruments: Oboe, Trumpet, Flute, Strings (violin viola cello), Timpani, French horn, Bassoon, Bagpipes, Clarinet, Woodwinds (oboe, clarinet, bassoon, flute) Brass (trumpet, trombone, French horn, tuba), Percussion (xylophone, triangle, snare drum, gong)

Adjectives: shrill, thunderous, bright, breathy, nasal, mellow, smooth, reedy, dark, clear, sweet, rumbling, fluttery, husky, thick, thin, noble.

Peter: strings (including violins, violas and cellos) - sweet, clear

Grandfather: bassoon (woodwind) – dark, thick, husky

Duck: oboe – (woodwind) reedy, thin, nasal

Cat: clarinet – (woodwind) sweet, mellow, smooth

Bird: flute – (woodwind) shrill, bright, breathy, clear

Wolf: French horn –(brass) noble, dark,

Hunters marching: woodwinds – (including clarinet and bassoon) – reedy, noble

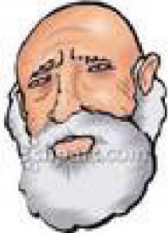
Hunters' rifles: timpani (percussion)- rumbling, thunderous

# Lesson Two Assessment Sheet: K-2

Name: \_\_\_\_\_



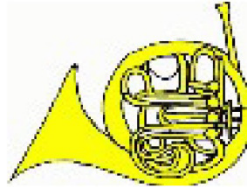
Clarinet



Violin



Bassoon



French Horn



Timpani



Flute



Oboe

## **Character/Instrument Matching Sheet (K-2)** **(Lesson 2)**

Draw a line matching the character with the correct descriptive words and instrument.

<b><u>Character</u></b>	<b><u>Words</u></b>	<b><u>Instrument</u></b>
Peter	Focused, Marching	French horn
Bird	Grumpy, Old	Clarinet
Duck	Happy, Adventurous	Flute
Cat	Sneaky, Strong	Timpani
Grandfather	Stealthy, Velvety	Strings
Wolf	Fluttery, Perky	Oboe
Hunters	Innocent, Clumsy	Bassoon

### **Character Walks** (Lesson 4)

**Peter:** Skip, Run, Jump

**Bird:** Flutter

**Duck:** Glide, Waddle

**Cat:** Sneak, Prance

**Grandfather:** Lumbers, Walks slowly

**Wolf:** Sneak, Creep

**Hunters:** March, Sneak

### **Character Gestures** (Lesson 4)

**Peter:** Wave

**Bird:** Tongue stick out

**Duck:** Wave off

**Cat:** Stroke whiskers, Lick paws

**Grandfather:** Wag finger

**Wolf:** Lick lips, Stroke chin, Stroke whiskers, Rub tummy, Shake fist

**Hunters:** Put hands over eyes looking for a Wolf

### **Character Activities** (Lesson 4)

**Peter:** Swing on a branch, Toss a ball, Skip rocks on a lake, Lasso Wolf

**Bird:** Dive bomb, Fly wildly around Wolf distracting him, Fingers in ears teasing Wolf

**Duck:** Swims, Shakes fist when Bird teases

**Cat:** Sneaks, Licks lips, Preens, etc.

**Grandfather:** Swat away flies

**Wolf:** Prowls, Circles around tree, Leaps at Duck and Bird

**Hunters:** Walk in circles while pointing rifles

### **Dramatic Conflict** (Lesson 6)

- Bird and Duck argue.
- Cat tries to catch Bird
- Grandfather punished Peter for going out into the woods
- Peter captures The Wolf and then saves him from the Hunters.

### **Musical Moods** (Lesson 6)

- Use of: faster tempo, higher pitches and staccato articulation for dramatic effect to express Bird/Duck conflict and Cat/Bird conflict
- Scary sounds (perhaps piano and low pitch) for Wolf's entrance
- Cat's fear of Wolf expressed by high pitch, fast tempo
- Tension (using fast tempo/staccato) during capture of Wolf
- Sounds which are rhythmic and forte for Hunters' guns
- Cat's fear of Wolf expressed by high pitch, fast tempo
- Rhythmic march tempo for triumphant procession

## Action/Sound Sequences (Lesson 6)

### PART 1 (Peter, Duck, Bird, Cat)

Early one morning, Peter opened the gate and went out into the big green meadow.

<b>Character</b>	<b>Action</b>	<b>Musical Sound</b>
<i>Peter</i>	<i>Opens gate</i> <i>Walks/Skips</i> <i>Skips rocks</i>	<i>Meadow Sounds</i> <i>(for ex: breeze whooshing,</i> <i>gate creaking, leaves rustling-</i> <i>can use plastic bag w/ newspaper)</i>

On the branch of a big tree sat a little Bird, Peter's friend. "All is quiet," chirped the Bird.

<b>Character</b>	<b>Action</b>	<b>Musical Sound</b>
<i>Bird</i>	<i>Head turns quickly</i> <i>Flutters/Waves</i> <i>Fluffs hair</i>	<i>Flap rubber gloves</i> <i>(moderate tempo, piano)</i>

Soon a Duck came waddling around. She was glad that Peter had not closed the gate, and decided to take a nice swim in the deep pond in the meadow.

<b>Character</b>	<b>Action</b>	<b>Musical Sound</b>
<i>Duck</i>	<i>Waddles/Dips toe in water</i> <i>Swims in pond</i>	<i>Swoosh water bottle</i> <i>(Piano, legato)</i>

Seeing the Duck, the little Bird flew down upon the grass, settled next to the Duck and shrugged his shoulders:

<b>Character</b>	<b>Action</b>	<b>Musical Sound</b>
<i>Bird</i>	<i>Flutters wings</i> <i>Shrugs shoulders</i>	<i>Flap rubber gloves</i> <i>(moderate tempo, piano)</i>

What kind of a Bird are you, if you can't fly?" said he. To this the Duck replied: "What kind of a Bird are you, if you can't swim?" and dived into the pond.

<b>Character</b>	<b>Action</b>	<b>Musical Sound</b>
<i>Bird</i>	<i>Fast Flutter/Hops</i>	<i>Flap gloves (more forte)</i>
<i>Duck</i>	<i>Swims/Dives</i>	<i>Water bottle (more forte)</i>

They argued and argued, the Duck swimming in the pond, the little Bird hopping along the shore.

<b>Character</b>	<b>Action</b>	<b>Musical Sound</b>
<i>Bird</i>	<i>Angry flutter</i>	<i>Gloves (fast, forte, staccato)</i>
<i>Duck</i>	<i>Swims</i>	<i>Bottle (fast, forte, staccato)</i>
<i>Bird/Duck</i>	<i>Nose to nose - Arguing</i>	

Suddenly, something caught Peter’s attention. He noticed a cat crawling through the grass.

<b>Character</b>	<b>Action</b>	<b>Musical Sound</b>
<i>Bird/Duck</i>	<i>Heads snap</i>	<i>Sound stops suddenly</i>
<i>Cat</i>	<i>Stealth walks, licking paws</i>	

The cat thought: “the Bird is busy arguing, I’ll just grab him.” Quietly, she crept toward him on her velvet paws.

<b>Character</b>	<b>Action</b>	<b>Musical Sound</b>
<i>Cat</i>	<i>Stealth walks</i>	<i>Newspaper in plastic bag</i>
<i>Bird/Duck</i>	<i>Freeze</i>	<i>(slow tempo, piano, legato)</i>

“Look out!” shouted Peter, and the Bird immediately flew up into the tree.

<b>Character</b>	<b>Action</b>	<b>Musical Sound</b>
<i>Cat</i>	<i>Quick Grab</i>	<i>Gloves (fast, forte, staccato)</i>
<i>Bird</i>	<i>Quick flutter away</i>	

While the Duck quacked angrily at the cat.

<b>Character</b>	<b>Action</b>	<b>Musical Sound</b>
<i>Duck</i>	<i>Scolds Cat</i>	<i>Water bottle (fast, forte, staccato)</i>

The cat crawled around the tree and thought: “Is it worth climbing up so high? By the time I get there, the Bird will have flown away.”

<b>Character</b>	<b>Action</b>	<b>Musical Sound</b>
<i>Cat</i>	<i>Stealth walks around tree</i>	<i>Newspaper in plastic bag</i>
	<i>Looks up</i>	<i>(slow, piano, legato)</i>

## Part 2 (Grandfather, Peter, Wolf, Cat, Duck, Bird)

Grandfather came out. He was angry because Peter had gone to the meadow. “It is a dangerous place. If a Wolf should come out of the forest, then what would you do?”

<b>Character</b>	<b>Action</b>	<b>Musical Sound</b>
<i>Grandfather</i>	<i>Opens gate, hobbles out Looks for Peter</i>	<i>Foot stomps (slow tempo, forte)</i>

Peter paid no attention to his grandfather’s words. Boys like him are not afraid of wolves.

<b>Character</b>	<b>Action</b>
<i>Peter</i>	<i>Swings Ignores Grandpa</i>

But grandfather took Peter by the hand, led him home and locked the gate.

<b>Character</b>	<b>Action</b>	<b>Musical Sound</b>
<i>Grandfather</i>	<i>Grabs Peter Drags him Slams/locks gate</i>	<i>Foot stomps (slow tempo, forte, staccato)</i>

No sooner had Peter gone, than a big grey Wolf came out of the forest.

<b>Character</b>	<b>Action</b>
<i>Wolf</i>	<i>Stealth walks towards tree Shows off muscles, teeth</i>

In a twinkling the cat climbed up the tree.

<b>Character</b>	<b>Action</b>	<b>Musical Sound</b>
<i>Cat</i>	<i>Quickly scrambles up in circle Eyes focused up</i>	<i>Newspaper in plastic bag (fast tempo, forte, staccato)</i>

The Duck quacked, and in her excitement jumped out of the pond.

<b>Character</b>	<b>Action</b>	<b>Musical Sound</b>
<i>Duck</i>	<i>Quickly waddles away</i>	<i>Water bottle (fast, forte, staccato)</i>



And now, this is how things stood: the cat was sitting on one branch...

<b>Character</b>	<b>Action</b>	<b>Musical Sound</b>
<i>Cat</i>	<i>Still, looking down</i> <i>Nervous</i>	<i>Newspaper in plastic bag</i> <i>(moderate tempo)</i>

The Bird on another...

<b>Character</b>	<b>Action</b>	<b>Musical Sound</b>
<i>Bird</i>	<i>Still</i> <i>Primping nervously</i>	<i>Gloves</i> <i>(fast tempo, forte, staccato)</i>

...not too close to the cat.

<b>Character</b>	<b>Action</b>	<b>Musical Sound</b>
<i>Bird</i>	<i>Takes one step away</i> <i>from cat</i>	<i>Gloves</i> <i>(fast tempo, piano)</i>

While the Wolf walked round and round the tree looking at them with greedy eyes.

<b>Character</b>	<b>Action</b>
<i>Wolf</i>	<i>Stealth walks slowly</i> <i>around tree, looking up</i>

### **PART 3 (Peter, Wolf, Bird, Hunters)**

In the meantime, Peter, without the slightest fear, stood behind the closed gate watching all that was going on.

<b>Character</b>	<b>Action</b>
<i>Peter</i>	<i>Peeking excitedly</i> <i>through hole in gate</i>

Peter had a plan: So he ran home, got a strong rope and climbed up the high stone wall.

<b>Character</b>	<b>Action</b>
<i>Peter</i>	<i>Runs in place</i> <i>Shows invisible rope</i> <i>Climbs up wall,</i> <i>Eyes focused up</i> <i>Straddles wall</i>

One of the branches of the tree, around which the Wolf was walking, stretched out over the wall.

Grabbing hold of the branch...

<b>Character</b>	<b>Action</b>
<i>Peter</i>	<i>Reaches out</i> <i>Grabs branch</i> <i>Swings from branch</i>

...Peter lightly climbed over on to the tree.

<b>Character</b>	<b>Action</b>
<i>Peter</i>	<i>Reaches leg onto branch</i> <i>Grabs hold of tree trunk</i> <i>Looks down, nervously</i>

Peter whispered to the Bird: "Fly down and circle around the Wolf's head, only take care he doesn't catch you."

<b>Character</b>	<b>Action</b>	<b>Musical Sound</b>
<i>Peter</i>	<i>Whispers into Bird's ear</i>	<i>(optional) Hum nervously</i>
<i>Bird</i>	<i>Gives Peter the O.K. sign</i>	<i>(fast tempo,</i> <i>forte, staccato)</i>

The Bird almost touched the Wolf's head with his wings while the Wolf snapped angrily at him from this side and that.

<b>Character</b>	<b>Action</b>	<b>Musical Sound</b>
<i>Bird</i>	<i>Teases Wolf</i> <i>Wags fingers in ears</i> <i>Tries to touch him</i>	<i>Gloves (fast, forte, staccato)</i>
<i>Wolf</i>	<i>Tries to grab Bird, frustrated</i>	<i>Jaws snapping</i> <i>(forte, staccato)</i>

How the Bird did worry the Wolf! How he wanted to catch him! But the Bird was too clever and the Wolf simply couldn't do anything about it.

<b>Character</b>	<b>Action</b>	<b>Musical Sound</b>
<i>Wolf</i>	<i>Tries to grab Bird</i> <i>Gives up in defeat</i>	<i>Jaws snapping</i> <i>(fast, forte, staccato)</i>

**Lasso Scene: Synchronize the following action to the music.**

Meanwhile Peter made a lasso and carefully letting it down,  
caught the Wolf by the tail and pulled with all his might.

<b>Character</b>	<b>Action</b>
<i>Peter</i>	<i>Defines circle shape of lasso</i> <i>Slowly lets down lasso</i> <i>Eyes focused down</i>
<i>Wolf</i>	<i>Paces around sensing danger</i>
<i>Peter</i>	<i>Catches/Pulls Wolf</i>
<i>Wolf</i>	<i>Gets pulled toward Peter</i>
<i>Wolf</i>	<i>Pulls Peter</i>
<i>Peter</i>	<i>Gets Pulled (almost out of tree)</i>
<i>Peter</i>	<i>Pulls Wolf</i>
<i>Wolf</i>	<i>Gets pulled toward Peter</i>
<i>Wolf</i>	<i>Pulls Peter</i>
<i>Peter</i>	<i>Gets Pulled (almost out of tree)</i>

Feeling himself caught, the Wolf began to jump wildly trying to get loose.

<b>Character</b>	<b>Action</b>
<i>Wolf</i>	<i>Jumps around wildly</i>

But Peter tied the other end of the rope to the tree.  
And the Wolf's jumping only made the rope around his tail tighter.

<b>Character</b>	<b>Action</b>
<i>Peter</i>	<i>Ties rope around tree</i> <i>Triumphant/proud</i>
<i>Wolf</i>	<i>Defeated, dangling</i>

Just then...  
The Hunters came out of the woods,

Following the Wolf's trail and shooting as they came.

<b>Character</b>	<b>Action</b>	<b>Musical Sound</b>
<i>Hunters</i>	<i>March together</i>	<i>March in place (piano)</i>
	<i>Shoot rifles</i>	<i>snap finger of glove</i>
	<i>Focus rifles on Wolf</i>	<i>(forte, staccato)</i>

But Peter sitting in the tree, said: "Don't shoot! The Bird and I have already caught the Wolf. Now help us take him to the zoo."

<b>Character</b>	<b>Action</b>
<i>Peter</i>	<i>Stops Hunters with hand</i>
<i>Hunters</i>	<i>Curiously look up at Peter</i>
	<i>Agree to save him</i>

#### **PART 4 (Everyone) "The Triumphant Procession"**

*(First marching in place on the stage, each character in order exits into the audience joining the other characters in a procession that goes in and around the audience, and finally everyone returns back onto the stage.)*

And now...

Imagine the triumphant procession:

Peter at the head;

<b>Character</b>	<b>Action</b>	<b>Musical Sound</b>
<i>Peter</i>	<i>Marches, waves</i>	<i>Hum (optional)</i>
	<i>Tosses rock in the air</i>	<i>(slow tempo, forte)</i>

after him the Hunters leading the Wolf.

<b>Character</b>	<b>Action</b>	<b>Musical Sound</b>
<i>Hunters</i>	<i>March, rifles up</i>	<i>March in place</i>
	<i>Salute crowd</i>	<i>(medium tempo, forte)</i>

Next in the procession, the grandfather and the cat.

<b>Character</b>	<b>Action</b>	<b>Musical Sound</b>
<i>Grandfather</i>	<i>Hobbles with cane</i>	<i>Stomp feet</i>
<i>Cat</i>	<i>Prances and preens</i>	<i>(slow tempo, forte)</i>

Above them flew the Bird chirping merrily.

**Character**

*Bird*

**Action**

*Flutters cheerfully*  
*Blows kisses to crowd*  
*Looks around for Duck*

**Musical Sound**

*Gloves*  
*(medium tempo, forte)*

And finally, the Duck.

**Character**

*Duck*

**Action**

*Waddles quickly*  
*to catch up*

**Musical Sound**

*Water Bottle*  
*(fast tempo, staccato)*

And that...is the story...of Peter and the Wolf.

**Character**

*All*

**Action**

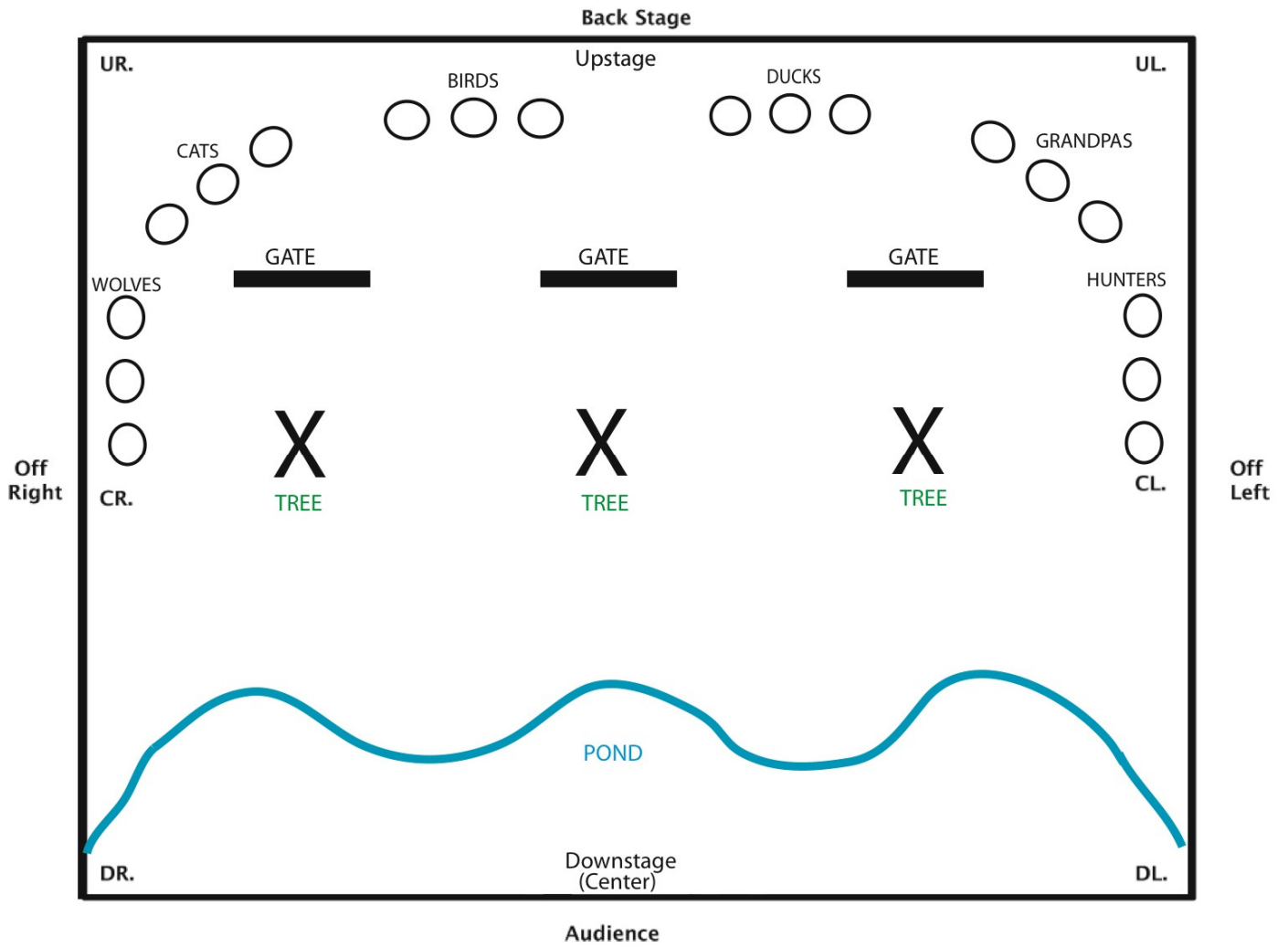
*March in place on stage*  
*Bow*

**Musical Sound**

*Tutti (all sounds together)*  
*forte*

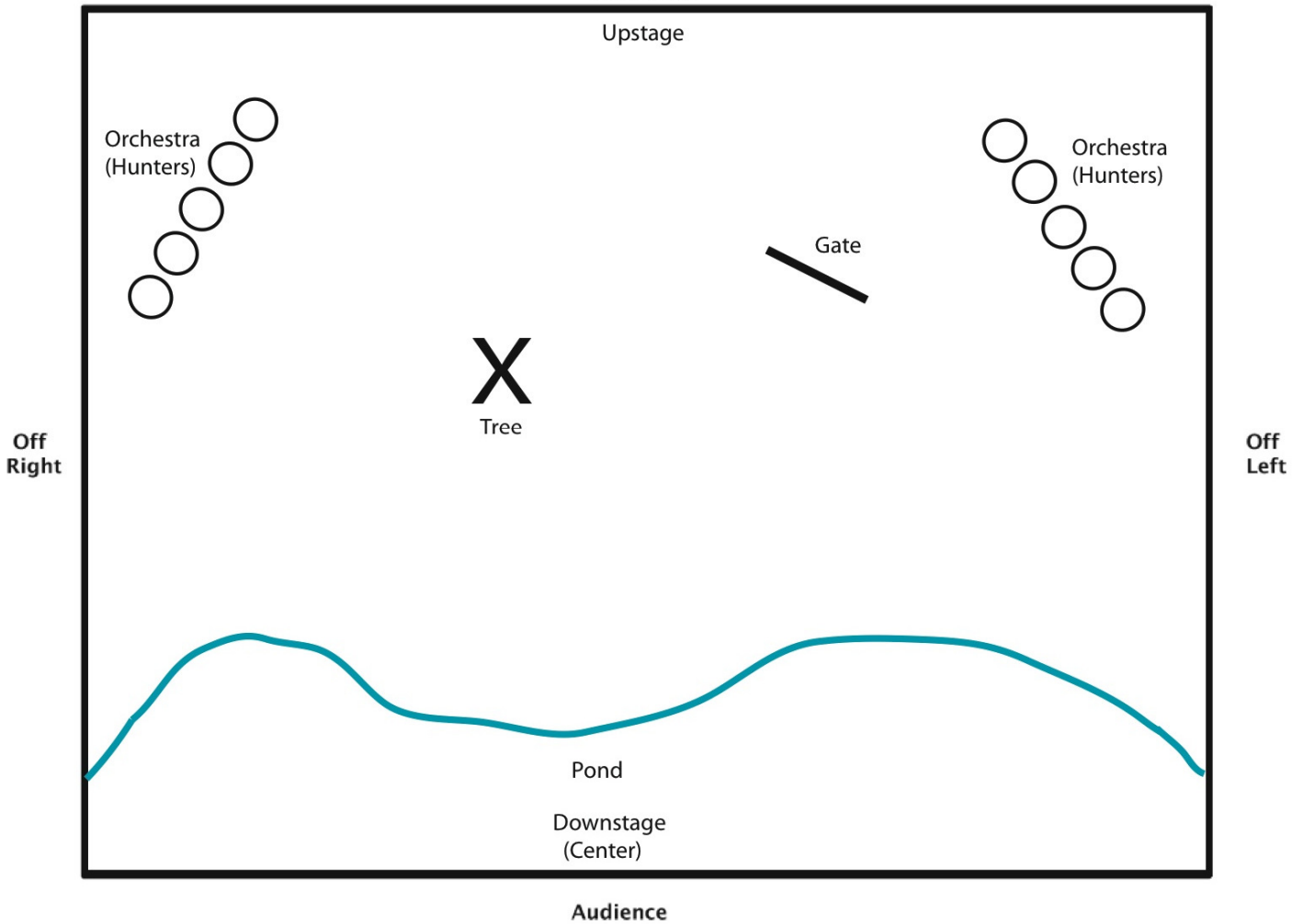
**END**

# Stage Plot (Grades 2-3)



# Stage Plot (Grades 3-7)

Back Stage



***Peter and the Wolf* (Lessons 6, 7)**  
**Rehearsal & Performance CD Tracks**

Piano Recording performed by  
Beth Sussman, piano and Sharon Diskin, narration

**1-14 PETER and the WOLF (Rehearsal Tracks)**

PART 1: PETER (Peter, Bird, Duck, Cat)

**1 Peter**

*Early one morning, Peter opened the gate...*

**2 Bird**

*On the branch of a big tree sat a little Bird...*

**3 Duck, Bird/Duck Argue**

*Soon a Duck came waddling around...*

**4 Cat Stalks Bird**

*(Music)*

PART 2: WOLF (Grandfather, Peter, Wolf, Cat, Duck, Bird)

**5 Grandfather**

*Grandfather came out...*

**6 Wolf**

*No sooner had Peter gone...*

**7 How Things Stood**

*And now, this is how things stood...*

PART 3: PETER CAPTURES WOLF (Peter, Wolf, Bird, Hunters)

**8 Peter Gets a Rope**

*In the meantime, Peter, without the slightest fear...*

**9 Bird Teases Wolf**

*Peter whispered to the Bird...*

**10 Peter Lassos Wolf**

*Meanwhile Peter made a lasso...*

**11 Hunters**

*Just then the Hunters came out of the woods...*

PART 4: TRIUMPHANT PROCESSION (Everyone)

**12 Triumphant Procession (Peter, Hunters, Wolf)**

*And now imagine the triumphant procession...*

**13 Grandfather, Cat, Bird**

*Next in the procession, the grandfather and the cat...*

**14 Duck**

*And finally, the Duck...*

**15-21 CHARACTER THEMES**

**15 Bird's Theme**

**16 Duck's Theme**

**17 Cat's Theme**

**18 Grandfather's Theme**

**19 Wolf's Theme**

**20 Peter's Theme**

**21 Hunters' Theme**

**22 PETER and the WOLF (Performance Track)**



# Musical Examples CD (Lesson 5)

Beth Sussman, pianist  
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## ***Pitch (high and low)***

- 1: Dance of the Sugar Plum Fairy – Tchaikovsky (high pitch)
- 2: G minor Rhapsody – Brahms (low pitch)
- 3: Appassionata Sonata 2<sup>nd</sup> movement- Beethoven (low pitch)
- 4: The Little Bird – Grieg (high pitch)

## ***Dynamics (volume)***

- 5: Allegro Barbaro – Bartok (*forte* – loud)
- 6: Funeral March – Chopin (*piano*-soft)
- 7: Rhapsody in E flat Major- Brahms (*forte*)
- 8: Girl with the Flaxen Hair – Debussy (*piano*)

## ***Articulation (how the notes are played)***

- 9: Lullaby – Brahms (*legato* - smooth)
- 10: Lullaby – Brahms (*staccato* - choppy)
- 11: Fur Elise – Beethoven (*legato*)
- 12: In the Hall of the Mountain King – Grieg (*staccato*)

## ***For further challenge***

- 13: Intermezzo – Ponce (a Mexican composer) (*piano, legato*, slow tempo)
- 14: Toccata –Khachaturian (Armenian composer) (*forte, staccato*, fast)
- 15: Prelude – Chopin (*piano, legato*, slow)

# **Lesson 4 – Mimetic Portraits**

## **Short Physical Character Descriptions**

(These are suggestions only)

Track numbers refer to the Rehearsal and Performance CD

### **Peter (Track #1)**

Face: Happy face

Position: Arched back, hands on hips

Gesture: Wave

Walk: Skip

### **Bird (Track #2)**

Face: Pointy face, big eyes

Position: Up on toes, hands near shoulders, stand straight

Gesture: Fluff hair

Walk: Flutter

### **Duck (Track #3)**

Face: Wide smile, big eyes

Position: Bottom pushed back, chest forward, hands by your hips

Gesture: Wave off, shiver

Walk: Waddle, glide

### **Cat (Track #4)**

Face: Crooked smile, squinty eyes

Position: Curved/slinky body, hands forward

Gesture: Lick hands, clean face

Walk: Sneak (“Stealth Walk”)

### **Grandpa (Track #5)**

Face: Furrowed brow, scrunched mouth

Position: Hunched/bent forward

Gesture: Wag finger

Walk: Hobble, lumber

### **Wolf (Track #6)**

Face: Big teeth

Position: Straight body, muscle man arms

Gesture: Clawing at flies, flexing muscles

Walk: Stalk

### **Hunters (Track #11)**

Face: Square jaw

Position: Holding rifle

Gesture: Peering through rifle

Walk: March

# *Peter and The Wolf*

## Performance Notes/Script for Teachers

*Today we are going to hear and see a performance of Peter and the Wolf which is a story with music written by a man named Sergei Prokofiev. (Sir-gay Proh-koh-fee-ehv)*

*This is a story about bravery, friendship, teamwork and bullying.*

*Each of the 7 characters in Peter and the Wolf has his own special musical theme which tells us something about the character's personality or how that character is feeling.*

*Let's listen to each character's theme: (tracks are found on the "Sharon and Beth" CD)*

*First, let's hear the **Bird's** theme which is high in pitch – like a Bird singing (play Track 15)*

*Next is the **Duck's** theme which is slow – like a Duck waddling (Track 16)*

*This story also has a **Cat**, and the Cat's theme sounds sneaky (Track 17)*

*Peter lives with his **Grandpa**, and his Grandpa's music sounds like he's kind of grumpy (Track 18)*

*The **Wolf's** music tells us he's scary (Track 19)*

***Peter** is the hero of our story, and his music tells us he's young and happy (Track 20)*

*There are also **Hunters** in this story, and their music is a March (Track 21)*

*(Note: Be sure to practice this on your own before performance.)*

**Call the performers to their places from the audience OR have them already on stage quietly listening to your introductions.** (This is up to you.)

**Have performers in frozen, silent opening positions. Make sure the audience is totally silent before you begin.**

### **Begin the Performance:**

K-3<sup>rd</sup> grade Teachers: narrate the silent opening while the students are performing.

*Ex: Our main character, Peter, wanted to go out into the meadow, but his grandpa said, "No, because it's dangerous out there. But, Peter decided to go anyway. He looked around for Grandpa, sneakily took the key off the wall, and unlocked the gate. Silently, he put it back, and this is where our story begins ..."*

4th-7th grade Teachers: No teacher narration

Just say, "And now ladies and gentlemen, Peter & The Wolf."

### **Press Play on the CD (Performance Track #22)**

### **After the Performance, Everyone Bows**

Teacher thanks the audience for coming while the performers remain on stage silently in their places.

# ***Additional Resources***

## **Picture Books**

*Peter and the Wolf* by Miguelanxo Prado

*Peter and the Wolf* by Vladimir Vagin

*Peter and the Wolf* – adapted by Gerlinde Wiencirz, illustrated by Julia Gukova

*Peter and the Wolf* (book with CD) retold by Janet Schulman, illustrated by Peter Malone

## **Other Children’s Books**

Hayes, Anne. Meet the Orchestra. Voyager Books, 1995.

Helsby, Genevieve. Those Amazing Musical Instruments by Genevieve Helsby (book and CD-ROM). Sourcebooks Jabberwocky, 2007.

Levine, Robert. Story of the Orchestra: Listen While You Learn About the Instruments, the Music and the Composers Who Wrote the Music! Black Dog & Leventhal, 2000.

Montgomery, June, and Maurice Hison. Meet the Great Composers. Alfred Company, 1995.

Venezia, Mike. Getting to Know the World's Greatest Composers Series. Children's P, 1995.

## **Other Classical Music Resources**

DVD: Leonard Bernstein’s “Young People’s Concerts” (Call # VID 780.1 L581)

Book: Leonard Bernstein’s “Young People’s Concerts” (Call # 780.1 B5307)

*Fantasia* (Disney video) animated sequences to classical music

*Fantasia 2000* (more of the above)

Leonard Bernstein (conductor and narrator) *Peter and the Wolf*

## **Mime Resources**

DVD: “Berger & Diskin’s Show & Tell Mime” [www.chameleonsmime.com](http://www.chameleonsmime.com)

DVD: “Trees” – An interactive mime story with a connection to the theme of cycles for grades K-2, by The Chameleons [www.chameleonsmime.com](http://www.chameleonsmime.com)

Book: “Bip in a Book” by Marcel Marceau & Bruce Goldstone

Book: “The Mime Book” by Claude Kipnis

## **Suggested Listening**

KUSC (95.1 FM)

Britten, Benjamin “Young Person’s Guide to the Orchestra” – Teaches instruments of orchestra. The piece is variations on a theme – like retelling a story. A CD with excellent activity book is available from Hal Leonard Corporation: [www.halleonard.com](http://www.halleonard.com)

Holst, Gustav. "The Planets", Op.32

Mozart, Wolfgang Amadeus. 12 Variations in C on "Ah vous dirai-je" (Twinkle Twinkle Little Star), Die Zauberflöte (The Magic Flute) K.620

Prokofiev, Sergei. "Music for Children", Op.65

Ravel, Maurice. "Ma Mere L'oye" (Mother Goose), 1910

Saint-Saens, Camille. "Carnival of the Animals" - Each piece describes a different animal.

Tchaikovsky, Peter. "Swan Lake", "The Sleeping Beauty", "The Nutcracker"

Vivaldi, Antonio. "The Seasons"

## Websites

American Mime Theatre  
[www.americanmime.org](http://www.americanmime.org)

Barack Obama and the New Spirit of Empathy  
<http://progressivespirit.com/empathy>

Joy 2 Learn  
[www.joy2learn.org](http://www.joy2learn.org) – Meet performers and artists and learn about their work.  
(art/music/dance). Interactive and easy to use.

San Francisco Symphony Kids  
[www.sfskids.org](http://www.sfskids.org) (San Francisco Symphony's interactive website)

Classics for Kids  
[www.classicsforkids.com](http://www.classicsforkids.com)

Sphinx Kids  
[www.sphinxkids.org](http://www.sphinxkids.org)

Classical Composers Database  
<http://www.classical-composers.org>

The Orchestra: A User's Manual  
<http://www.mti.dmu.ac.uk/~ahugill/manual>

Sound Junction  
<http://www.soundjunction.org>

List of Classical Music in Movies and Popular Media

[www.kickassclassical.com/classical-music-popular-famous-best-top-100-list.html](http://www.kickassclassical.com/classical-music-popular-famous-best-top-100-list.html)

Dallas Symphony Orchestra Kids

<http://www.dsokids.com> (interactive)

The Chameleons Website

[www.chameleonsmime.com](http://www.chameleonsmime.com)

Beth Sussman Website

[www.bethsussman.com](http://www.bethsussman.com)

List of concerts (many free) in Southern California: subscribe at:

[jeninger@earthlink.net](mailto:jeninger@earthlink.net) to receive weekly emails

Los Angeles Public Library: [www.lapl.org](http://www.lapl.org) – From the comfort of your home, place a hold on books for free. They will send your selections to the library of your choice and notify you when ready for pick-up.

## **Arts Education Research**

Arts in Education

[http://www.newhorizons.org/strategies/arts/front\\_arts.htm](http://www.newhorizons.org/strategies/arts/front_arts.htm)

Arts Education Partnership

<http://www.aep-arts.org/>

California Alliance for Arts Education

<http://www.artsed411.org/>

National Association for Music Education

[www.MENC.org](http://www.MENC.org)

National Dance Education Organization

<http://www.ndeo.org>

California Educational Theatre Association

[http://www.cetoweb.org/ceta\\_pages/](http://www.cetoweb.org/ceta_pages/)

Music Center Education and Family Programs

<http://www.musiccenter.org/education/index.html>

Music Center Institute for Educators

[http://www.musiccenter.org/education/institute\\_index.html](http://www.musiccenter.org/education/institute_index.html)

Curriculum resources accessed through each Institute summary

## English/Language Arts Grade Level Reading Comprehension Skills

### Kindergarten

- **Making predictions about story content**
- Connect text to life experience
- Retell familiar stories
- Ask and answer questions about a text

### First Grade

- Identify text that uses sequence or other logical order
- **Respond to who, what, when, where and how questions**
- Follow 1 step written directions
- Use content to resolve ambiguity about word and sentence meaning
- **Confirm predictions about what will happen in a text by identifying key words**
- Relate prior knowledge to textual information
- **Retell the central ideas of simple expository or narrative passages**

### Second Grade

- State the purpose in the reading
- Use knowledge of the author's purposes to comprehend text
- **Ask clarifying questions**
- Restate facts and details in the text to clarify and organize ideas
- **Recognize cause and effect relationships**
- Interpret information from diagrams, chart and graphs
- **Follow two step directions**

### Third Grade

- **Ask questions and support answers with prior knowledge**
- **Distinguish between main ideas and supporting details**
- Follow simple multiple step directions
- Extract appropriate and significant information from the text including problems and solutions

### Fourth Grade

- **Structural patterns** or informational texts i.e., **compare and contrast, cause and effect, sequential and chronological order, proposition and support**
- Different reading strategies for different types of texts
- **Make and confirm predictions**
- **Distinguish between fact and opinion**
- **Follow multiple step directions in a basic technical manual**
- Evaluate new information by testing it against known information

### Fifth Grade

- Text features (format, graphics, sequence, diagrams, illustrations, charts, maps)
- Analyze text that is organized in **sequential or chronological order**
- **Find main ideas in a text, assessing evidence that supports those ideas**
- **Draw inferences, conclusions or generalizations about text** and support with text evidence of prior knowledge
- **Distinguish facts. Support inference and opinions in text**

### Sixth Grade – Literary Response and Analysis

- Identify major forms of fiction and their characteristics
- **Effects of qualities of character on the plot**
- **Influence of setting**
- How are *tone and meaning conveyed through poetry*, word choice, figurative language, sentence structure, line length, punctuation, rhythm, repetition, and rhyme?
- Identify the speaker and distinguish between 2<sup>nd</sup> and 3<sup>rd</sup> person *narration*
- **Features of theme from characters, actions, images**
- **Effect of symbolism, imagery and metaphor**

**Visual & Performing Arts Framework for California Public Schools  
Theatre Key Content Standards, K - 6**

<b>Kindergarten</b>	<b>Grade One</b>	<b>Grade Two</b>	<b>Grade Three</b>	<b>Grade Four</b>	<b>Grade Five</b>	<b>Grade Six</b>
<p>1.1 <i>Artistic Perception:</i> Use the vocabulary of theatre, such as actor, character, cooperation, setting, the five senses, and audience, to describe theatrical experiences.</p> <p>2.2 <i>Creative Expression:</i> Perform group pantomimes and improvisations to retell familiar stories.</p> <p>3.1 <i>Historical and Cultural Context:</i> Retell or dramatize stories, myths, fables, and fairy tales from various cultures and times.</p>	<p>1.1 <i>Artistic Perception:</i> Use the vocabulary of the theatre, such as play, plot (beginning, middle and end), improvisation, pantomime, stage, character, and audience to describe theatrical experiences.</p> <p>2.1 <i>Creative Expression:</i> Demonstrate skills in pantomime, tableau, and improvisation.</p> <p>3.1 <i>Historical and Cultural Context:</i> Identify the cultural and geographic origins of stories.</p>	<p>1.1 <i>Artistic Perception:</i> Use the vocabulary of theatre, such as plot (beginning, middle and end), scene, sets, conflict, script, and audience to describe theatrical experiences.</p> <p>2.1 <i>Creative Expression:</i> Perform in group improvisational theatrical games that develop cooperative skills and concentration.</p> <p>4.1 <i>Aesthetic Valuing:</i> Critique an actor's performance as to the use of voice, gesture, facial expression, and movement to create character.</p>	<p>1.1 <i>Artistic Perception:</i> Use the vocabulary of theatre, such as, character, setting, conflict, audience, motivation, props, stage areas, and blocking, to describe theatrical experiences.</p> <p>2.1 <i>Creative Expression:</i> Participate in cooperative scriptwriting or improvisations that incorporate the five W's.</p> <p>3.1 <i>Historical and Cultural Context:</i> Dramatize different cultural versions of similar stories from around the world.</p> <p>4.1 <i>Aesthetic Valuing:</i> Develop and apply appropriate criteria or rubrics for evaluating a theatrical experience.</p>	<p>2.2 <i>Creative Expression:</i> Design or create costumes, props, makeup, or masks to communicate a character in formal or informal performances.</p> <p>3.1 <i>Historical and Cultural Context:</i> Identify theatrical storytelling traditions in the cultures of ethnic groups throughout the history of California.</p> <p>4.2 <i>Aesthetic Valuing:</i> Compare and contrast the impact on the audience of theatre, film, television, radio, and other media.</p>	<p>1.1 <i>Artistic Perception:</i> Use the vocabulary of theatre such as, sense memory, script, cue, monologue, dialogue, protagonist, and antagonist, to describe theatrical experiences.</p> <p>2.1 <i>Creative Expression:</i> Participate in improvisational activities to explore complex ideas and universal themes in literature and life.</p> <p>3.2 <i>Historical and Cultural Context:</i> Analyze ways in which theatre, television, and film play a part in our daily lives.</p> <p>4.1 <i>Aesthetic Valuing:</i> Develop and apply appropriate criteria for critiquing the work of actors, directors, writers, and technical artists in theatre, film, and video.</p>	<p>1.1 <i>Artistic Perception:</i> Use the vocabulary of theatre, such as action/reaction, vocal projection, subtext, theme, mood, design, production values, and stage crew, to describe theatrical experiences.</p> <p>2.2 <i>Creative Expression:</i> Use effective vocal expression, gesture, facial expression, and timing to create character.</p> <p>2.3 <i>Creative Expression:</i> Write and perform scenes or one-act plays that include monologue, dialogue, action and setting together with a range of character types.</p> <p>3.3 <i>Historical and Cultural Context:</i> Differentiate the theatrical traditions of cultures throughout the world such as those in Ancient Greece, Egypt, China, and West Africa.</p> <p>4.1 <i>Aesthetic Valuing:</i> Develop and apply appropriate criteria for evaluating sets, lighting, costumes, makeup and props.</p>

You can access the complete document via: <http://www.cde.ca.gov/re/pn/fd/vpaframework.as>



**Visual & Performing Arts Framework for California Public Schools  
Music Key Content Standards, K - 6**

<b>Kindergarten</b>	<b>Grade One</b>	<b>Grade Two</b>	<b>Grade Three</b>	<b>Grade Four</b>	<b>Grade Five</b>	<b>Grade Six</b>
<p>1.2 <i>Artistic Perception:</i> Identify and describe basic elements in music (e.g., high/low, fast/slow, loud/soft, beat).</p> <p>2.2 <i>Creative Expression:</i> Sing age-appropriate songs from memory.</p> <p>2.3 <i>Creative Expression:</i> Play instruments and move or verbalize to demonstrate awareness of beat, tempo, dynamics, and melodic direction.</p>	<p>2.1 <i>Creative Expression:</i> Sing with accuracy in a developmentally appropriate range.</p> <p>2.4 <i>Creative Expression:</i> Improvise simple rhythmic accompaniments, using body percussion or classroom instruments.</p> <p>4.1 <i>Aesthetic Valuing:</i> Create movements to music that reflect focused listening.</p>	<p>1.2 <i>Artistic Perception:</i> Read, write, and perform simple patterns of pitch, using solfege.</p> <p>2.4 <i>Creative Expression:</i> Improvise simple rhythmic &amp; melodic accompaniments, using voice and a variety of classroom instruments.</p> <p>4.2 <i>Aesthetic Valuing:</i> Create developmentally appropriate movements to express pitch, tempo, form, and dynamics in music.</p>	<p>1.1 <i>Artistic Perception:</i> Read, write and perform simple rhythmic patterns using eighth notes, quarter notes, half notes, dotted half notes, whole notes, and rests.</p> <p>1.3 <i>Artistic Perception:</i> Identify melody, rhythm, harmony, and timbre in selected pieces of music when presented aurally.</p> <p>2.2 <i>Creative Expression:</i> Sing age-appropriate songs from memory, including rounds, partner songs, and ostinatos.</p> <p>4.3 <i>Aesthetic Valuing:</i> Describe how specific musical elements communicate particular ideas or moods in music.</p>	<p>1.1 <i>Artistic Perception:</i> Read, write, and perform melodic notation for simple songs in major keys, using solfege.</p> <p>2.1 <i>Creative Expression:</i> Sing a varied repertoire of music from diverse cultures, including rounds, descants, and songs with ostinatos, alone and with others.</p> <p>2.2 <i>Creative Expression:</i> Use classroom instruments to play melodies and accompaniments from a varied repertoire of music from diverse cultures, including rounds, descants, and ostinatos, by oneself and with others.</p> <p>2.3 <i>Creative Expression:</i> Compose and improvise simple rhythmic and melodic patterns on classroom instruments.</p>	<p>1.1 <i>Artistic Perception:</i> Read, write, and perform simple melodic notation in treble clef in major and minor keys.</p> <p>1.4 <i>Artistic Perception:</i> Analyze the use of musical elements in aural examples from various genres and cultures.</p> <p>2.3 <i>Creative Expression:</i> Compose, improvise, and perform basic rhythmic, melodic, and chordal patterns independently on classroom instruments.</p> <p>4.2 <i>Aesthetic Valuing:</i> Develop and apply appropriate criteria to support personal preferences for specific musical works.</p>	<p>1.2 <i>Artistic Perception:</i> Read, write, and perform rhythmic and melodic notation, using standard symbols for pitch, meter, rhythm, dynamics, and tempo in duple and triple meters.</p> <p>2.1 <i>Creative Expression:</i> Sing a repertoire of vocal literature representing various genres, styles, and cultures with expression, technical accuracy, good posture, tone quality, and vowel shape – written and memorized, by oneself and in ensembles (level of difficulty: 1 on a scale of 1 – 6)</p> <p>2.3 <i>Creative Expression:</i> Perform on an instrument a repertoire of instrumental literature representing various genres, styles, and cultures with expression, technical accuracy, tone quality, and articulation, by oneself and in ensembles (level of difficulty: 1 on a scale of 1 – 6).</p> <p>2.6 <i>Creative Expression</i> Improvise simple melodies.</p> <p>4.1 <i>Aesthetic Valuing</i> Develop criteria for evaluating the quality and effectiveness of musical performances and compositions, including arrangements and improvisations, and apply the criteria in personal listening and performing.</p> <p>4.2 <i>Aesthetic Valuing</i> Explain how various aesthetic qualities convey images, feeling, or emotion.</p>

You can access the complete document via: <http://www.cde.ca.gov/re/pn/fd/vpafamework.asp>

**Sequence of 10 Classroom Support Visits featuring *Peter and the Wolf***  
**Lead Artists: Beth Sussman, classical pianist, and Sharon Diskin, Mime artist**

2010/11 AIP Sequence of Artist Support Visits	Teacher Interim Week Instruction & Practice
<p><b>Date:</b>  <b>LESSON 1/ MUSIC: <i>Active Listening</i></b>  <i>Introduction to Peter &amp; the Wolf</i>  <b><u>Artist &amp; Teacher co-teach</u></b></p> <ul style="list-style-type: none"> <li>• Artist introduces classical music-<i>Peter &amp; the Wolf</i></li> <li>• Teacher demonstrates remainder of lesson</li> <li>• Artist observes teacher/Artist &amp; teacher share feedback</li> </ul>	<p><b>INTERIM WEEK/ MUSIC: <i>Active Listening</i></b>  <i>Introduction to Peter &amp; Wolf</i>  <b>Teacher teaches</b> on their own in-between visits  <i>Music Review:</i> Teacher reviews the musical themes of <i>Peter and the Wolf</i> by playing Track 2 on the Sting CD  <b><u>Curriculum connections/language arts:</u></b></p> <ul style="list-style-type: none"> <li>• Student retells the story from the point of view of the Wolf</li> </ul>
<p><b>Date:</b>  <b>LESSON 2/ MUSIC: <i>Instruments of the Orchestra</i></b>  <b><u>Artist &amp; Teacher co-teach</u></b></p> <ul style="list-style-type: none"> <li>• <b>Artist introduces</b> the instruments/orchestra</li> <li>• <b>Teacher co-teaches</b> instruments, pantomiming and conducting</li> <li>• Artist and teacher share feedback</li> </ul>	<p><b>INTERIM WEEK/ MIME: <i>Instruments of the Orchestra</i></b>  <b><u>PRACTICE: Teacher conducts</u></b> students as they pantomime playing instruments of the orchestra  <i>Music Extension:</i> Teacher plays <i>Peter and the Wolf</i> (Sting CD) for the class (may play a section at a time, i.e., 1/2 or 1/3 over a day or two)  <b><u>Curriculum connections:</u></b></p> <ul style="list-style-type: none"> <li>• <b>Science:</b> classification</li> </ul>
<p><b>Date:</b>  <b>LESSON 3 MIME: <i>The Art of Mime &amp; Pantomime</i></b>  <b><u>Artist models</u></b></p> <ul style="list-style-type: none"> <li>• Teacher observes and gives feedback</li> </ul>	<p><b>INTERIM WEEK/ MIME: <i>The Art of Mime &amp; Pantomime</i></b>  <b><u>PRACTICE: Teacher leads</u></b> practice of lasso scene  <b><u>Curriculum connections:</u></b></p> <ul style="list-style-type: none"> <li>• <b>Language arts:</b> Students write an essay about saving or helping someone they care about. (Choose any genre, i.e., non-fiction, fiction, fantasy, NEWSFLASH article)</li> </ul>
<p><b>Date:</b>  <b>LESSON 4 MIME: <i>Mimetic Portraits</i></b>  <i>Using Facial Expression, Position, Gesture and Walk to Create Character</i>  <b><u>Artist teaches four characters</u></b></p> <ul style="list-style-type: none"> <li>• Teacher observes and gives feedback</li> </ul>	<p><b>INTERIM WEEK/ MIME: <i>Mimetic Portraits</i></b>  <i>Using Facial Expression, Position, Gesture and Walk to Create Character</i>  <b>Teacher teaches <i>Mimetic Portraits</i></b> for three characters  <b><u>Curriculum connections:</u></b></p> <ul style="list-style-type: none"> <li>• <b>Language arts:</b> Students choose one character to write and essay about called “A Day in the Life of...”</li> <li>• <b>Science:</b> Students repeat the assignment above focusing on “habitat,” “survival,” or “life cycle” of one of the animal characters</li> </ul>

<p><b>Date:</b>  <b>LESSON 5/ MUSIC: <i>Musical Portraits</i></b>  <i>Using Sounds and Musical Elements to Describe Characters</i>  <u>Artist teaches</u></p> <ul style="list-style-type: none"> <li>Teacher and artist share feedback</li> </ul>	<p><b>INTERIM WEEK/ MUSIC: <i>Musical Portraits</i></b>  <u>Teacher reviews</u> sounds and musical elements and student portrayals of characters</p> <ul style="list-style-type: none"> <li>Teacher uses Lesson 5 Rubric to help students refine their work</li> </ul> <p><b>Curriculum connections:</b></p> <ul style="list-style-type: none"> <li><b>Language arts:</b> “Soundscape Essays” – students describe and/or write about how sounds in our environment change from morning to noon to night. How do those sounds affect you emotionally?</li> <li><b>Musical Theatre:</b> Create a “soundscape” of a certain time of day, i.e., morning with birds tweeting, cars honking, people rushing around, etc. Divide class into specific parts.</li> </ul>
<p><b>Date:</b>  <b>LESSON 6/ MIME: <i>Action, Sound &amp; Staging</i></b>  <i>Bringing it to Life!</i>  <u>Artist teaches</u>  <u>Artist directs</u> staging and models strategies</p> <ul style="list-style-type: none"> <li>Teacher observes and gives feedback</li> </ul>	<p><b>INTERIM WEEK/ MIME: <i>Action, Sound &amp; Staging</i></b>  <i>Bringing it to Life!</i>  <b>PRACTICE:</b> Teacher reviews staging with students  <b>Curriculum connections:</b></p>
<p><b>Date:</b>  <b>LESSON 6/ MIME: <i>Staging Continued</i></b>  <u>Artist teaches</u></p> <ul style="list-style-type: none"> <li>Teacher and artist collaborate and share feedback</li> </ul>	<p><b>INTERIM WEEK / <i>Cont’d</i> MIME: <i>Staging Continued</i></b>  <b>PRACTICE:</b> Teacher reviews staging with students  <b>Curriculum connections:</b></p>
<p><b>Date:</b>  <b>LESSON 6 <i>Cont’d</i>/ MUSIC: <i>Staging with Sound</i></b>  <u>Artist teaches</u></p> <ul style="list-style-type: none"> <li>Teacher and artist collaborate and share feedback</li> </ul>	<p><b>INTERIM WEEK / <i>Cont’d</i> MUSIC: <i>Staging with Sound</i></b>  <b>PRACTICE:</b> Teacher reviews staging and musical sounds with students.  <b>Curriculum connections:</b></p>
<p><b>Date:</b>  <b>LESSON 7/ MIME: <i>Rehearsal and Performance</i></b>  <u>Artist teaches</u></p> <ul style="list-style-type: none"> <li>Teacher and artist collaborate and share feedback</li> </ul>	<p><b>INTERIM WEEK/ <i>Rehearsal and Performance</i></b>  <b>PRACTICE:</b> Teacher rehearses with students  <b>Curriculum connections:</b></p>
<p><b>Date:</b>  <b>LESSON 7 <i>Cont’d</i>/MIME: <i>Rehearsal / Performance</i></b>  <u>Artist teaches</u></p> <ul style="list-style-type: none"> <li>Teacher and artist collaborate and share feedback</li> </ul>	<p><b>INTERIM WEEK/ <i>Reflection and Evaluation</i></b>  <b>REFLECT/ASSESS:</b> Teacher follows-up with students to</p> <ul style="list-style-type: none"> <li>Reflect on their arts learning experiences</li> <li>Discuss their understanding of <i>Peter and the Wolf</i></li> <li>Students perform for another classroom</li> </ul> <p><b>EVALUATE:</b></p> <ul style="list-style-type: none"> <li>Teachers meet with Music Center staff to evaluate the AIP program</li> </ul>